DOCUMENT RESUME

ED 291 217 EC 201 984

AUTHOR Barringer, Mary Dean
TITLE You Should be Dancin:! The Role of Performing Arts in the Lives of the Severely and Profoundly Handicapped.
INSTITUTION Wayne County Intermediate School District, Detroit, Mich.
PUB DATE 86
NOTE 112p.
AVAILABLE FROM Wayne County Intermediate School District, 33500 Van Born, Wayne, MI 48184 ($6.00).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Cultural Activities; Curriculum Development; *Dance Therapy; Elementary Secondary Education; History; Imitation; *Movement Education; *Self Expression; *Sensory Integration; *Severe Disabilities

ABSTRACT

The manual presents a program planning framework and teaching units for teaching dance and movement to severely and profoundly handicapped individuals. The planning framework contains four components: (1) aesthetic perception/multisensory integration; (2) creative expression; (3) dance heritage/historical and cultural; and (4) aesthetic valuing/enjoyment, observation, recognition. Contents, goals, and long- and short-term objectives are identified for each. The teaching units correspond to the first three components and are designed to encourage student awareness, imitation, and self-initiation. The creative movement curriculum developed for component one contains nine lessons. Instructions for each lesson cover objectives, warm-ups, improvisational dance, relaxation, isolated movement to music, partner movement activities, and object control. For component two, some 24 activities designed to build a repertoire of experiences with improvisation, choreography, and elements of form are described and accompanied by music, diagrams, and a list of books, records, and videotapes useful for their implementation. The teaching units for component three present structured "dance" lessons in the areas of folk dance, square dance, and contemporary dance that are presented in the format of an all-school performance. (VW)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED291217

You Should Be Dancin:!

The Role of Performing Arts in the Lives of the Severely and Profoundly Handicapped

Mary Dean Barringer

© 1986

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Mary Dean Barringer

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EC 201 984

Wayne County Intermediate School District

BEST COPY AVAILABLE

BOARD OF EDUCATION

Charles D. Akey
Boyd W. Arthurs
Armen Barsamian
Mary E. Blackmon
Joan R. Hanpeter

Dr. William Simmons, Superintendent

TABLE OF CONTENTS

I. Back to Basics 1

II. Dance and Movement Framework 4

III. Planning Teaching Units 11

IV. Component One Teaching Unit:
Creative Movement 13

V. Component Two Teaching Unit:
Creative Expression 39

VI. Component Three Teaching Unit:
Dance Heritage: Historical and Cultural 74

VII. Dance Clubs: How it Can Work in Schools
and Group Homes 95

VIII. Closing 99

IX. Bibliography 101

BACK TO BASICS!

Educators who promote the concept of an arts-infused curriculum for the severely and profoundly handicapped population certainly find themselves walking a unique path along the road of special education. The "back to basics" cry that has accompanied many of the recent educational reform movements has been heard in the arena of special education as well. The word "functional" is now the cornerstone of all curriculum that is being developed for mentally handicapped individuals. This often materializes as a skill and task oriented course of study for this population. And while few could argue over the adherence to the concept of "usefulness" that has become the focus of special education curriculum, the role of arts is increasingly non-existent in recently published curriculums for severely and profoundly handicapped students. Educators who wish to provide arts experiences of this particular group of individuals must be prepared to answer what art can possibly offer this select population.

Art advocates believe that self-expression through the arts is a basic human right (Perks, 1979). The need to create is a most basic human need. Any "back to basics" movement in education cannot ignore this most fundamental need. Indeed, it is man's ability to create meaningful forms of self-expression which separate him from the animals (Perks, 1979). It is this creativity that affords us all a quality of life.

It is true that art cannot help a blind person see or a person with mental retardation clearly understand. It cannot give mobility to a physically disabled person. But while some avenues of learning or expression may be blocked, the arts can open other sensory roads. The blind may express themselves through touch and movement. The deaf may shape a vision as eloquent as any spoken word. And those whose legs are immobile may develop the dexterity of their fingers and find the natural beauty that is hidden in the movement of their own hands (Grady, 1986). So the task of educating an individual requires the integration of many programs; and arts are a basic element in the total educational program. The National Committee, Arts for the Handicapped (now called Very Special Arts) has defined "arts" as music, drama, dance and visual arts. These are also areas that involve greater non-verbal creativity than verbal creativity. Although research is limited, a review of the literature that compares "normal" individuals creativity to "retarded" persons creativity shows there are no significant differences on non-verbal measures of creativity between these two populations (Sherrill and Cox, 1979). This latter statement provides a strong rationale for an arts program that will support the student's potential strengths.

Several experiences prompted the author to develop a program that would begin to introduce the arts into educational programs for the severely and profoundly handicapped student. For the most part, this specific population is a non-verbal group, and the communication abilities are limited at best. When one becomes involved working with and teaching severely and profoundly handicapped individuals, it starts a continual search for a variety of augmentative and alternative systems of communication. Communication is the number one priority of this author in her work with handicapped individuals. Without communication, relationships are impossible, and without relationships, communication is not necessary.

This idea sparked an ongoing quest to develop additional methods where a teacher and a student could develop both a means of communication and a relationship. The arts became a vehicle by which to achieve this.

Initially, the author looked at arts activities and used them primarily for the purpose of self-expression. Self-expression is a key factor in the development of an individual. It is particularly critical when handicapping conditions may interfere with a child's capacity for self-expression. Using arts activities with the intent of providing a medium for self-expression did enable the student and teacher to participate together in a particular experience, and did assist in the development of a relationship. However, as the author became more involved in the FAR Conservatory for Performing Arts, it was apparent that arts offered another equally important dimension in the lives of severely and profoundly handicapped students.

FAR Conservatory provides classes in a variety of art areas: many forms of dance are taught, vocal and instrumental music, visual arts, drama, creative movement in addition to gymnastics and other sport activities. Several times throughout the year, the students in the Conservatory put on a musical performance for the general public. These shows are usually sold out, due in large part to enthusiastic parents, good publicity, and the talent of the performers. An interesting phenommena occurs when one watches these handicapped performers. It is quite apparent that talent transcends perceived handicaps. A student who has no ability to accomplish academics can move with grace of an accomplished dancer. A severely multiply impaired child, who has a hearing and visual handicap along with limited use of one arm, can play beautiful music on the piano. For a few moments, the audience forgets the handicaps, the labels, the retardation, the "abnormality". There is simply talent, or lack of talent. And the talent does not necessarily correlate with the severity or type of handicap. Through performing, these students blossom. They are seen as capable. For a short time, the words of Jean Kennedy Smith sare true: "In the arts, there are no disabilities. There are just varying degrees of talent." (Smith, 1986)

The ability to perform, to "strut their stuff" became another important part of an arts program. Actually, it is a logical extension of self-expression. It is imparting of the message to someone else, and receiving the feedback. "This is who I am, this is what I do". It too, is communication. The selection of the particular art area for this resource manual was guided by the concepts of self-expression and performance. A dance/movement focus was chosen. It is important to note that "body talk" continues to be a part of human functioning through life. And every person has an instrument to dance. Every human body, even a handicapped one, is an instrument of expression. Every person develops an extensive, though non-specific, movement vocabulary. Every emotional state expresses itself through movement. (California Educational Agency, 1982). Movement is the base of dance. Dance or dancing can have many meanings. In working with severely and profoundly handicapped, dance may mean moving body parts in a rhythmic and patterned sequence accompanied by music (Rainholdt, 1979). Dance and movement may be understood as a living language that can express a person's feelings, needs or ideas. Most of all, dance and movement provide experiences that foster individual growth and an extension of self. An interview with dance assistant Charlotte Broyles revealed these insights

into the merits of the Dance Project for the Handicapped sponsored by the Michigan Dance Association. "The physical world of a woman who uses a wheelchair seems very small. But when she explores space by reaching above, below, or to either side of her chair--when she is able to "make connections" by touching fingertips with another reaching person, she discovers she can "enlarge" her world and her place in it. (Michigan Dance Association, 1984). Charlotte understands this, as she has cerebral palsy and spends the majority of her time confined to a wheelchair and assisted by a personal attendant. But when Charlotte dances, her joy and sense of purpose can best be described by her poem:

Dance my soul,
for you are boundless.
Dance,
Eternity is yours.
Fill this timeless space with the creativity
Which you alone possess.
Dance my soul,
Dance,
for you are free.

Dance and movement experiences foster adaptability in the handicapped and help eliminate many emotional and physical binds. Physical limitations in movement lessen as perceptual levels broaden (Petesky, 1984). The severely and profoundly handicapped individual who participates in these teaching units will come to feel:

I AM WHAT I MOVE. THE MORE I MOVE, THE MORE I AM.

"Creative arts programming for the handicapped must be approached with the belief that the arts have a contribution to make to all students and that the handicapped have needs common to all individuals. Every person should be allowed to explore his talents and skills and learn to shape his thoughts and feelings into a form of artistic expression. Exposure to the arts as a spectator is undeniably important and culturally enriching, but the acts of participating, discovering, feeling, sharing and shaping his ideas are necessary in order for the child to become an active participant in the creative arts."

Claudine Sherrill and Rosann Cox
from Creative Arts for the Severely Handicapped

DANCE/MOVEMENT FRAMEWORK

This framework is based on the California State Board of Education program for teaching arts in kindergarten through grade twelve in the public school system (California Board of Education, 1982). It follows the concept that goals in arts education for special needs students need not differ from those in "general" education, as the purpose and need for performing arts in the lives of individuals transcends disability. The goals listed in the four component areas are not to be viewed as annual goals, but rather reflect total program goals that may take years to achieve. The long-term objectives should likewise not be considered semester goals, but could also be worked on for several years. The "basis for short-term objectives" information is derived from the focal points of the arts education for what California refers to as "Level I" students. These are students who have had no previous educational experience in the arts areas. Most students with severe impairments will fall in this category of programming.

The first two components of this dance/movement framework incorporate the work of Rudolph Laban concerning movement education (Bressan, 1986; Brown, 1986). Laban's work structured movement experiences to ensure that skillful movement is indeed the outcome of participation in movement and dance experiences. This idea is critical in developing programs for severely and profoundly handicapped students. Laban's framework includes four levels of awareness gained through movement education. These include: (1) an awareness of what the BODY is doing; (2) an awareness of how SPACE IS BEING USED; (3) an awareness of how EFFORT or FORCE is being generated or received; and (4) an awareness of the RELATIONSHIP being established during the process of moving.

All of this information has been incorporated into a program planning framework for teaching dance and movement to severely and profoundly handicapped individuals. The goals and long-term objectives along with the component content areas are to be used as the focal points for unit and activity development. The information regarding short-term objectives provides insight into what individual dance/movement programs will consist of. The very nature of dance and creative movement prohibit one from developing large banks of performance objectives, as this art form is highly personal and individual. The development of a unique and personal movement style is a goal of dance and creative movement. Although the development of skillful motor ability is highly desired in dance/movement, the focus is more toward expressive movement than functional movement (Quinn, 1981). Evaluation of program success will be individually based.

A Time of Change

DANCE/MOVEMENT PROGRAM PLANNING FRAMEWORK

COMPONENT ONE: Aesthetic Perception - Multisensory Integration

Goal I: To develop the student's awareness of the body, a sensing of the communicative potential of body movement, and a capacity for spontaneous movement response.

Long-term objective: The student will be able to:

-develop an awareness, identification, and image of the body as an instrument of space and time.

Goal II: To increase an individual's motor efficiency and kinesthetic sensibility.

Long-term objective: The student will be able to:

-respond in movement to sensory stimuli; e.g. sight, sound, touch.

-demonstrate motor efficiency and control and expand movement vocabulary through dance technique.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
Body awareness	-Respond spontaneously in movement to varied stimuli; e.g. a loud sound, a brillant color, a rough texure, etc.
	-Identify body parts.
	-Attempts to use/performs movement of single body parts.
	-Attempts to use/performs movement of body parts in varied combinations.
Motor efficiency and control	-Performs simple locomotor patterns (e.g. step, walk, jump, run, hop, turn, spin, rise, sink, stretch, etc.)
	-Participate in individually designed activities that develop gross motor coordination and refined motor control.
Space	-Gains an understanding of personal space through body movement.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
Space	-Gains an understanding of contained space through body movement.
	-Uses body movements to kinesthetically explore spatial concepts of direction and extension (forwards, backwards, and sideways)
	-Performs body movements at high and low levels.
	-Attempts to use body movements to make shapes, lines and curves.
Time/Effort	-Identify time concepts through movement experience: start/stop, long/short, fast/slow, accelerated, etc.
	-Gain awareness of internal rhythms of the body through movement: breathing, pulse, gait, weight shift.
Force	-Demonstrate various amounts of force in movement through flow and control of energy. (At higher levels, this leads to an awareness of internal force--tensions within the physical structure of the body).
	-Participate in various range of tension and release on the body. (At higher levels, this leads to an awareness of external force-tension created by gravitational pull on the body).
	-Attempts to use qualities of movements plus rhythm.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
Relationships	-Gains an awareness that the body moves with EFFORT, in SPACE, in RELATIONSHIP to its own body parts, other people, props. -Relates body movement to other parts of the body. -Relates body movement to props and equipment, gaining greater object use and control. -Relates body movement to rhythmic factors. -Relates body movement to environmental and cultural events.

COMPONENT TWO: Creative Expression

Goal I: To develop the student's ability to express perceptions, feelings, images and thoughts through dance movements.

Long-term objectives: The student will be able to:

-communicate personal feelings and ideas through movement with originality, individual style and clarity.

-use improvisation, problem-solving techniques, inventive thinking and exploration to develop the creative process of dance.

Goal II: To develop respect for the originality of dance.

Long-term objectives: The student will be able to:

-demonstrate through movement that dance is a form of communication and that the variety of movement comes from the uniqueness of each individual's expression.

-show original movement motifs, phrases and dance compositions to others in class and in performances.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
Improvisation	-Discover motivation for movement improvisation from visual, auditory, tactile, motor stimuli; emotional states, textures, concepts, ideas. Examples: Moves in various fashion while listening to drum beat, change in tempo of record; moves following visual cue of teacher using a prop; moves upon feeling a yarn ball, stretch bag; moves in various ways upon verbal directive to be a "rag doll".
Craft of Choreography	-Create a repeatable movement pattern. -Create a simple dance with a beginning, a middle section and ending.
Elements of form	-Use elements of variety, contrast and repetition in movement explorations.
Performance	-Show dance movement in classroom and other appropriate environment.

COMPONENT THREE: Dance Heritage - Historical and Cultural

Goal I: To develop students knowledge and appreciation of multicultural dance heritage. (This will be taught with Component Four.)

Long-term objective: The student will be able to:

-recognize that dance is a universal language in all cultures, past, present and future.

Goal II: To recognize current dance forms and styles and the place of dance in contemporary culture.

Long-term objective: The student will be able to:

-communicate the desire to continue active involvement as a spectator or participant in dance at a nonprofessional level.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
Historical/cultural context of dance	-Gain an awareness of the seven basic rhythmic factors that effect all dance (beat/pulse, accent, measure, tempo, duration, pattern, phrase). -Build an understanding of dance through learning steps, patterns, and dances of different cultures.
Dance in contemporary culture as recreation or vocation	-Realize that dance is a part of everyday life. -Gain awareness of places where one can "dance". -Participate as a spectator of dance. -Show enjoyment of doing steps and simple patterns of dance.

COMPONENT FOUR: Aesthetic Valuing-Enjoyment, Observation, Recognition

Goal I: To develop a sense of involvement, the capacity to enjoy aesthetic expression in dance, and to establish positive attitudes toward self, others and one's environment.

Long-term objectives: The student will be able to:

-discover the joy and freedom of creative and uninhibited movement and a wide range of dance experiences.

-perceive and value originality in dance compositions, recognizing the uniqueness of oneself and others.

COMPONENT CONTENT	BASIS FOR SHORT-TERM OBJECTIVES
*This last component attempts to synthesize the learnings and understandings gained through a comprehensive dance and movement program. The information contained in the component content will probably not be reflected in performance objective for students who are severely and profoundly handicapped. It is provided herein to give a visual reminder to instructors what the purpose of dance/movement education is to all individuals. The component contents reflect the previous three component areas.	
Aesthetic perception	-Develop body awareness, motor efficiency, kinesthetic sensitivity through movement, exploration, growth in skills, and sensory experiences in all perceptual modes.
Creative expression	-Experience the creative process of dance through the discovery of original movement and the organization of movement into forms capable of communicating individual feelings or ideas.
Dance Heritage	-Build an understanding of dance through learning steps, patterns and dances of different cultures and periods, viewing dances (live and film performances). -Shows enjoyment of doing steps and simple patterns of dances of various forms and styles. -Observation of a variety of historical and ethnic dances.

PLANNING TEACHING UNITS FOR DANCE/MOVEMENT EDUCATION

The teaching units that follow have been developed to correspond to the three basic components identified in the dance/movement framework. Additionally, the units are designed to encourage student participation at three different levels: awareness, imitation and self-initiation. These participation levels were established in the National Committee, Arts for the Handicapped project on Arts for the Severely and Profoundly Handicapped (1981) and have also been adopted by various similiar projects. These levels are expressed in the activities with a particular aim, which indicates an outcome. Basic aims for each level include:

AWARENESS: This level is designed to encourage the student to attend to and experience the activity/environment.
IMITATION: This level is designed to demonstrate the process of duplicating the instructor's action or behavior.
SELF-INITATION: This level is designed for the student to generate a response to a specific situation on the basis of minimal cues from the instructor.

An example of an activity that can be designed using the dance/movement framework and the response level approach to planning follows.

PEOPLE SCULPTING

Component One: Aesthetic Perception-Multisensory Integration

Target Component Content Areas: body awareness, motor efficiency and control, space, time, relationships.

Activity: This is a group activity that uses the materials of a record/cassette player and a record of soft music. The members of the group will move a specific body part while they are listening to the music. When the music is stopped, the members will create a statue by touching specific body part. (Student may have to be assisted to move upper/lower extremeties.)

Aim for IMITATION LEVEL: The student will perform movement of body parts duplicating instructor's movement; will move body parts in various directions and extensions; will imitate starting and stopping movement; will relate movement to other group member's bodies.

Aim for SELF-INITIATION LEVEL: The student performs movement of body parts while responding to music selection; will touch another group member creating a statue when music stops; will move body parts in varied combinations; uses body to make shapes, lines and curves.

Modifications: (1) For tactily defensive students, encourage individual movement without touching or interlocking with another group member. (2) For non-ambulatory students, position and assist movement with wedge or therapeutic ball.

Classrooms of the severely and profoundly handicapped students are a diverse environment. The developmental approach of the three levels will provide the instructor with a general frame of reference so ALL students in the group will have an appropriate level at which to begin the activity, and so all the students will have some measure of success with dance/movement. The framework listing the four component areas gives the lay-person some knowledge of the developmental and progressive performing arts area. Teachers who begin to incorporate arts programming in school environments that are extremely task-oriented and functinal in approach will be repeatedly asked to justify what they are doing. The information given in the framework will allow teachers to answer "Why are you teaching that!" and to relate the focus of arts education to the general education arts curriculum.

Students don't need to know the information in the framework, but teachers providing programs in arts are entrusted with the responsibility of applying that knowledge to situations and experiences that are appropriate, practical, pleasurable and successful for students. Another use of the framework is perhaps an idealistic one, but there is the hope that when dance/movement experiences follow the same components as those for any student of dance, it may be feasible one day to include severely and profoundly handicapped students in community education programs and studios offering dance/movement classes.

Anyone can whistle
That's what they say
Easy
Anyone can whistle any old day
Easy
It's all so simple
Relax
Let go
Let fly

So someone tell me why can't I?

What's hard is simple
What's natural comes hard
Maybe you could show me how to
Let go.
Lower my guard.
Learn to be . . . free.

Maybe when you whistle you might include me.
—Stephen Sondheim

TEACHING UNIT

COMPONENT ONE: Aesthetic Perception - Multisensory Integration

CREATIVE MOVEMENT CURRICULUM

This curriculum on creative movement is the result of a review of the literature concerning dance and movement education and the author's personal experience of providing movement activities to severely mentally retarded individuals for several years. The catalyst to this "avenue of learning" was an extremely talented and creative woman named Dr. Catherine Liesman. Dr. Liesman was in the process of completing a doctoral dissertation which explored non-verbal communication strategies (i.e. body language, spatial relations, etc.) and the impact on peer relations with mentally impaired adults. Much of her field work involved creating movement experiences for this population of students.

While employed as a play therapist for the Wayne County Intermediate School District, Dr. Liesman became involved in a special project designed to address the challenge of programming for severely mentally impaired students who were also exhibiting severe behavior disorders. As the teacher of this original classroom, the author didn't fully understand why the staff was to do creative movement. However, who were they to question the "psychologist"? Besides, there was an incredible decrease in maladaptive behavior during creative movement. Most important, it was FUN!

Creative movement provided a time when students could appropriately use a variety of motor patterns. It also taught the students that they were able to voluntarily control their motor actions. Many of their maladaptive behaviors involved a motor act (i.e., self-stimulation, self-injurious behavior, other directed aggression, object directed aggression). Behavior plans focused on the elimination of these patterns. In all the plans, the assumption was made that the student knew he had the ability to control the motor act. In creative movement, the students were taught and reinforced for the use of voluntary, controlled motor movements. In retrospect, the staff hypothesized that some of these students never understood that they possessed the ability to stop their own behavior. Creative movement became part of their intervention program.

Although this creative movement curriculum has been designed to teach the component content of aesthetic perception of dance and movement, persons concerned with the self-stimulating behaviors of severely and profoundly handicapped students have shown interest in this type of "movement intervention" (Watters and Watters, 1980; Kern, et. al., 1982). These authors relate finding of programs that found physical exercise to have an "overcorrecting" and therefore punishing effect on the self-stimulatory behaviors of autistic individuals. Other researchers showed that subjects who engaged in self-injurious behaviors decreased this behavior when participating in sensory integrative therapy sessions (Bailey and Meyerson, 1980; Brght, et. al., 1381). There is another hypothesis that self-injurious and self-stimulatory behavior is the result of a sensory dysfunction and a manifestation of an individual's strive to achieve a state of optimal arousal. If one accepts this premise, then it is conceivable that the movement experiences provide the needed stimulation

(particularly vestibular and proprioceptive) and that the individual therefore did not need to participate in the maladaptive behaviors to achieve this comfort level. This train of thought is mentioned here to illustrate that even if one is uncertain of the value of performing arts, and creative movement, in the lives of severely and profoundly handicapped individuals, the contribution it may offer as a nonaversive technique for working with specific maladaptive behaviors cannot be overlooked.

Creative movement becomes a time to teach an integrated lesson of cognitive, affective and psychomotor objectives. This is frequently described as cluster skill teaching (Brown, et. al., 1979). Groups of skills which are clustered together constitute activities. Typically clusters of behaviors which constitute activities are composed of skills from more than one traditional curricular domain such as motor, communication, socialization. The cognitive area typically will stress communication, problem solving, imitation and conceptual skills. Affectively, the program focuses on increasing self-awareness, peer awareness and peer interaction. Additionally, an emphasis is placed on "independent responding". During the pilot groups, the mastery of lessons and the reinforcement given by staff boosted the self-confidence and self-esteem of the severely and profoundly handicapped students. The staff began to look at the students differently during creative movement. The students were viewed as partners in a fun activity. The focus was on their ability, what they were ABLE to do. Everyone laughed a lot. The staff ENJOYED the students.

Fundamental movements of reaching, grasping and release are enhanced and stressed with the most severely impaired students. Gross motor movements, basic to many adaptive physical education programs, are also stressed. Activities are planned not only to get the students moving, but also to get them to relax. It is relatively easy to incorporate a variety of psychomotor objectives into the creative movement program.

The value of using creative movement in a curriculum cannot be overemphasized. It is an opportunity to create a situation to test your students' ability to generalize skills. Most important, it is an opportunity for you to have an enormous amount of fun with severely and profoundly handicapped individuals. All you need is a place, some space, the music, the props and YOU!

DESIGN OF THE CREATIVE MOVEMENT CURRICULUM

Each lesson is designed to last approximately thirty to forty-five minutes. The staff should conduct a movement lesson every day, and use the same lesson for approximately two weeks. When beginning a creative movement program, it is desirable to have one staff member for every four to five students. This might be a time when you want to include nonhandicapped peers or trainable mentally impaired students as a "tutor" for the severely handicapped. It is possible to conduct the lessons without that high of a student/staff ratio, but your frustrations will be a bit greater.

All the lessons follow the same format which is described below.

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

Each lesson states the performance outcomes for the activities that are included. These objectives/aims should be adapted to meet the individual needs of your students. The performance objectives stated do not include measurable criteria for success due to the individual abilities of the students that will use this resource guide. It will be your responsibility to determine this criteria for your specific group and the various levels they are functioning at.

INTRODUCTION/WARM-UPS

The beginning of the group is critical to a successful movement experience with severely and profoundly handicapped students. The lesson plan offers specific suggestions for the set-up of the group, as well as a name recognition activity to start every session. The warm-up starts with the group leader modeling a variety of motor actions and patterns for the students to imitate. Staff members can physically assist the students through these patterns.

"IMPROVISATIONAL DANCE"

This term is used to describe what will be known as "free exploration of movement". Gilbert and Petroff (1981) describe improvisational dance as a "discovery art form in which the dancer creates a dance while in motion, rather than planning in advance as in a choreograped dance. Each improvisational movement experience has a basic structure or outline, but the emphasis is on the spontaneity each individual brings to the dance. It is a form that encourages the individual to explore movement without judgements of right or wrong being passed." The emphasis with the severely handicapped is to encourage ANY independent movement. The concepts of personal space, direction and extension, and levels are stressed during this activity.

RELAXATION

All relaxation activities are taken from yoga exercises designed for very young children. It is important to allow for relaxation following a very energetic activity. Relaxation activities also allow for an opportunity to teach time concepts and to assist students in gaining awareness of internal rhythms of their body.

USING AN ISOLATED MOVEMENT TO MUSIC

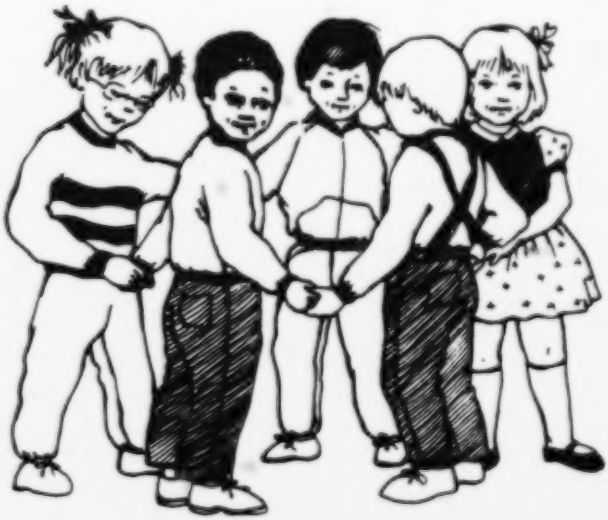
This activity is not only to get students to use one movement pattern at a time, but also to develop an awareness of their total body. This activity will always focus on one body part, while refining motor efficiency and control.

OBJECT CONTROL

Many adaptive physical education programs as well as creative dance programs require the student to exhibit some control over an object. The lessons will focus on the students ability to grasp, to reach, to release various objects. Some of the lessons may request that the student follow a simple, one-step command with the object.

RELAXATION/ENDING

The lessons always end with a relaxation exercise, usually a repeat of the first relaxation exercise. It is important to prepare the students for a transition to another group activity or center in the classroom. A name activity with the group will signal the close of the session.



LESSON ONE

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

Aim for AWARENESS level: The student will attend to props used in the movement activities; will move a body part when presented with music stimulus; will allow staff member to guide self through movement; will touch props during activities, indicate he is aware that music and/or movement activity has stopped.

Aim for IMITATION level: The student will imitate passing a ball to the instructor upon the command "give the ball to ____ "; will attempt to imitate body movements with arms at high and low levels; will imitate grasping a parachute, respond to visual cues to start and stop movement activity.

Aim for SELF-INITIATION level: The student will point to peer and pass a ball to identified person; will perform various movements of body parts while responding to music selection; will move body parts in different directions; will perform various arm movements at different levels; will respond to verbal directives to "breathe in, breathe out"; will follow directions to move parachute, respond to commands of start and stop; will identify arms.

INTRODUCTION/WARM-UPS

The movement activities should be conducted in an area that is free from furniture and other obstacles. Mark off a circular area by using large x's of colored masking tape. There should be an "x" for each student participating in the movement activities. When you begin the movement lessons, have the students seated in chairs that are placed over the large x's. (This will assist you in gradually fading the chairs as boundaries and guiding the students to using the x's as their spot markers.) If the group has a good understanding of spatial boundaries, chairs may not be necessary. The group leader will stand in the center of the circle. Staff assistants will be situated behind the students. The group leader will start the session out by calling names and passing a beach ball to each student as they recognize their names. Students at the self-initiation level can identify/name a peer and pass the ball to the specified person.

Following the name game, the leader of the group will model and verbally describe a variety of simple actions for the group to imitate. These can include clapping, shaking parts of the body, twisting, rubbing various body parts with hands, jumping, bouncing, sliding and tapping various body parts. During this time, the group leader can also model directions of movement (forward, backwards) and levels of movement (up high, down low). Staff can phusically guide students to complete motor actions.

IMPROVISATIONAL DANCE

Use the song "Joy" by Hap Palmer from the album The Feel of Music. The leader will model actions for the students to imitate. The staff members will (1) reinforce students for staying in their designate space (assisting when necessary), and (2) reinforce students who exhibit a voluntary motor action during the song.

Week One: The "dance" is done seated in chairs.

Week Two: The "dance" is done with the students standing in front of their chair.

When you begin a movement group and use improvisational dance, it is necessary to initially use boundaries such as chairs to maintain control of the group. The students may not know the limitations of the space they can move in unless they first have these limits imposed upon them.

Songs can include:
"Sir Duke" by Stevie Wonder
"Can You Feel It" by The Jacksons

Use a green paddle to indicate when the activity is to start and a red paddle to indicate when the movement is to stop. Use verbal and signed directives as well.

RELAXATION

This exercise is a variation of the "Sponge" from the book Yoga for Children. Students are to stand back against a wall with their arms and legs outstretched. The palms of their hands should be facing the wall. The process of breathing in and out is stressed through verbalization from the staff. Press on the diaphragm gently and say "Breathe in". Release pressure and say "Breathe out". This activity will help students gain an awareness of internal body rhythms. This particular relaxation exercise is done with the body at a high level.

USING AN ISOLATED MOVEMENT TO MUSIC

The focus of movement is on the arms. The group leader will model actions and movements performed with the arms: raising arms, shaking arms, lowering arms, pushing arms outward from body (extension), circling arms, placing arms around body (hugging self), raising one arm at a time, using both arms to do the "wave", etc. Staff should assist students to complete the actions. After all the actions have been modeled, repeat the activity with music. Staff will reinforce any student using arm movement in isolation of other movements.

Songs include: "Eye of the Tiger" by Survivor (theme from Rocky III)
"Gonna Fly Now" by Bill Conti (theme from Rocky)

PARACHUTE ACTIVITY (OBJECT CONTROL)

Although a small parachute is considered ideal for this activity, a full-sized bedsheet works just as well. Staff members should place themselves next to students who have little or no grasp ability. Different actions may be attempted (such as moving up, high level; or moving down, low level), but the objective of this activity is to get the students to grasp the ends of the parachute through the entire song.

Songs include: "Hang On" by the Four Seasons
"Hang On, Sloopy" by the McCoys

RELAXATION/ENDING

The group repeats the previous "Sponge" exercise. There is more emphasis placed on breathing to relax. This is the final activity and staff should prepare students to make a transition to another activity. Have the students return to the chair. The instructor touches the hand of each student and says/signs "Finished, _____ ".

LESSON TWO

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

Aim for AWARENESS level: The student will attend to props used in the movement activities; will move a body part when presented with a music stimulus; will allow staff member to guide him through movement; will allow staff to place him on the floor; will touch props during activities; indicate he is aware that music and/or movement activity has stopped.

Aim for IMITATION level: The student will imitate passing a ball upon the command "Give the ball to _____ "; will attempt to imitate body movements modeled by the instructor; will imitate movements performed at high and low levels; will lie on floor following a demonstration and a prompt; will respond to visual cues to start and stop movement activity.

Aim for SELF-INITIATION level: The student will point to peer and pass a ball to the identified person; will perform various movements of body parts while responding to music selection; will move body parts in different directions; will perform movements at high and low levels; will perform given directives with temporal concepts; will lie on floor given directive; will respond to directives to start and stop movements.

INTRODUCTION/WARM-UPS

Begin the movement session using the same physical setting as described in Lesson One. The students should be seated in chairs, with staff assistants standing ouside the circle. The session leader is placed in the center of the group. The group leader will start the session with the same name activity described in Lesson One, but should use different textured balls during the first week, and use brightly colored velveteen pillows during the second week. Have the student stand up when his/her name is called, and either touch the pillow, grab the pillow and pass it back to the instructor, or pass it to a friend that they identify.

Following the name game, the leader will model and verbally describe a variety of simple actions for the group to imitate. These should focus on moving body parts up and down (high and low levels of space). These can include: standing up and sitting down, raise arm up and bring it down; jump up and come down; head up . . . head down; leg up and leg down; hands up in air, hands down on knees, etc.

IMPROVISATIONAL DANCE

Use any of the following dance ideas. The leader will model actions for the students to imitate. The staff members will reinforce students for staying in their designated space and for exhibiting any voluntary motor action during the song. Again, these dances are all done standing in front of the chair within the confines of the circle.

> Week One: Use the song "Celebrate" by Kool and the Gang or the "Funky Penguin" by Hap Palmer (from the album MOVIN'). You can tie crepe paper to the wrists and/or ankles of the stuuents. When they move these body parts up and down, the trailing paper will be a visual reminder where the limb has traveled. If you feel your students are NOT ready to participate in the dance without being seated in chairs, the crepe paper activity may be done while seated. This may also be done with nonambulatory who are placed in wheelchairs.
>
> Week Two: Try activities to the song "Footloose" (Kenny Loggins). This song also ties into the theme of focusing of "feet" during the isolated movement activity. Toward the end of the week, see if the students can do any parts of the song "Put Your Hands Up in the Air" by Hap Palmer (Learning Basic Skills Through Music). Although this song violates the concept of "creative movement", it is a good assessment activity to determine what kind of cues the students are picking up during music/movement activities.

RELAXATION

A variation of the "Sponge" exercise learned in Lesson One will be conducted. The group will lie down on the floor on their backs. Arms and legs are outstretched with the palms of the hands facing up toward the ceiling. Students are encouraged to lie still for ten seconds. The

process of breathing in and breathing out is again stressed by the leader and staff members. This is an exercise that is done at a low level of space.

USING AN ISOLATED MOVEMENT TO MUSIC

Lesson Two's focus of movement is on the feet, and specifically using the feet to walk. This again reinforces the concept of up and down. The leader will need a large rope (about 25 to 30 feet). The rope should be knotted every 18 - 24 inches. The leader is at the beginning of the rope and the other staff members should situate themselves in the middle of the rope and at the end. Each student will hold onto a knot on the rope. Use the song "Walking Notes" by Hap Palmer (from the album The Feel of Music). This song introduces the temporal/effort concepts of fast and slow. Combine these concepts with the directives of "up and down". When the tempo slows down, the staff person at the end of the rope will pull back and the staff will state "SLOW DOWN!". When the tempo speeds up, the leader at the beginning of the rope will pull forward and say "SPEED UP. . . MOVE FAST!". If your students catch onto this rapidly, try the activity without the rope.

PARACHUTE ACTIVITY/OBJECT CONTROL

This activity is done standing up, the parachute provides the boundaries. The objective now is not only to grasp the parachute, but to move it up and down, again working at high and low levels of space. The leader may want to put several balloons or a beach ball in the center so the students have a visual reinforcer of something moving up and down. Try to get the students to move the parachute up and down through an entire song.

Songs can include: "Uptown Girl" by Billy Joel
"Boogie Down" by Al Jarreau

Some groups may respond better to songs with specific directives concerning the parachute. A good musical selection to use is "Mountain High" by Jill Gallina from the album Playtime Parachute Fun).

RELAXATION/ENDING

The group repeats the "Sponge" exercise described in the first relaxation activity. Again, be aware of breathing rates and the transition to another classroom center or activity. When the students are lying on the floor, end the activity by calling each person by name and giving them a directive to return to the chair. Stress the concepts learned in the lesson by asking them to "Walk slowly" or "Walk fast".

LESSON THREE

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

This is a review of Lessons One and Two. The group leader should use this opportunity to focus on the objectives/aims with which the student has had the greatest difficulty. This will be the focus of performance for individual students during the next two weeks.

The staff should review the objectives/aims for performance level from these past two lessons.

INTRODUCTION/WARM-UPS

The group should be set up as described in the past lessons, with the students sitting in chairs in a circle. The staff assistants will stand behind the students and the group leader will be situated in the center of the circle. Begin the session with the name game activities, using either a ball or pillow, as described in previous lessons. Following this activity, the leader of the group will model and verbally describe a variety of simple actions for the group to imitate. These should focus on moving arms and feet, and moving various body parts up and down at high and low levels. As described in previous lessons, these movements can include:

FEET: stamp feet, slide feet, shake feet, touch feet with a friend, jump up and down, move arms up and down (alternate); move legs up and down (alternate); put head up, put head down, hands down on knees, etc.

IMPROVISATIONAL DANCE

The student should be ready to do the "dance" in front of their chairs, using the boundaries created by the chairs to determine their spatial constraints. The leader will model actions for the students to imitate, stressing movements done at high and low levels. Use any of the songs from lessons One and Two, which included "Sir Duke", "Joy", "Celebration", "Funky Penguin", and "Footloose". Do not introduce unfamiliar songs during the review session.

RELAXATION

Repeat either "Sponge" exercise described in past lessons. If the students are still experiencing difficulty regulating breathing or understanding "breathe in, breathe out", try some of these suggestions from the manual Relaxation by Joseph Cautela and June Groden.

Have the students seated in chairs. Use the following children's toys to help facilitate breathing. Cautela and Groden (1978) have ranked these toys in order of difficulty, amount of breath needed and the size of the mouth opening.

(1) large whistle
(2) flute-like plastic toy
(3) party horn
(4) elastic bubble
(5) harmonica
(6) party blower

USING AN ISOLATED MOVEMENT TO MUSIC

Alternate the activities described in Lessons One and Two every day. You may begin with the arm activities/exercise, and then do the walking activity the following day.**

PARACHUTE ACTIVITY/OBJECT CONTROL

Repeat the activity described in Lesson Two. You can also use the song "Bumping & Jumping" by Jill Gallina from the album Playtime Parachute fun.

RELAXATION/ENDING

The group repeats the exercises described in Lesson Two. If students are having difficulty with this floor activity, do the "Sponge" exercise from Lesson One where they are placed against the wall. Introduce a pinwheel and see if the students can make it move by breathing. This will help with the idea of breathing in and out.

End the activity with the name calling described in the Relaxation/Ending section in Lesson Two, so the students return to their seats and have a "cool-down" before moving on to another center or activity.

NoteWhen you are doing the arm activities described in "Using an Isolated Movement to Music", you might want to have the students do any arm movements that could enable them to use sign language more efficiently, if they are using that mode of alternative communication. For instance, the arms and hands brought together at midline to sign "shoe" would fit nicely into a rhythm pattern.

Staff can consult the publication by Dunn (1982) titled Pre-Sign Language Motor Skills.

LESSON FOUR

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

Aim for AWARENESS level: The student will focus on hand movements; will move a body part when presented with a music stimulus; will sit on floor; will allow staff member to place tube around his body; will allow staff member to guide him through movement activities.

Aim for IMITATION level: The student will attempt to imitate body movements modeled by the instructor; will imitate movements done with hands at high and low levels; will imitate breathing patterns; will hold hands with peer during music activity.

Aim for SELF-INITIATION level: The student will select and perform movements with a peer; will perform movements at high and low levels; will engage in breathing rhythms upon directive; will perform relaxation exercise given directives.

INTRODUCTION/WARM-UPS

The students will be seated on the floor (on the marked x's) in a circle. If some students have difficulty sitting on the floor, use wedges, beanbag, chairs or other suitable equipment to facilitate comfortable sitting. Staff members should be situated behind the students. The group leader will stand in the center of the circle. The name activity for this session will use the record "Touch a Hand", Make a Friend" by the Oak Ridge Boys. The group will clap hands, hopefully keeping an even beat, and the group leader will call out specific names of the group members to "touch a hand of a friend". With awareness level students, the leader sill simply rub the persons hand while stating his/her name.

Following the name activity, the leader of the group will model and verbally descibe a variety of simple actions for the group to imitate. These should focus on moving body parts up and down, at high and low levels. Again, combine the concepts of "up/high" and "down/low". These can include standing up and sitting down, raise arm up and bring it down, jump up and come down, head up and head down, leg up and leg down, hands up in air, hands down on knees ("Hands up high, hands down low").

IMPROVISATIONAL DANCE

This lesson will begin to include partners during the dance section. The group leader will select one student in the group to model peer awareness and interaction activities. The group leader and the selected students will model actions for the students to imitate. The staff members will reinforce students for touching or looking at their partner during the dance. Again, the dances are done within the designated area of the semi-circle.

Week One: Use the song "Jump For My Love" by the Pointer Sisters. When the chorus states "jump for my love", encourage the students to hold hands and jump together.

Week Two: Try activities to the song "Let's Get Physical" by Olivia Newton-John. See if the students can hold both hands and rock back and forth for a portion of the song.

Again, reinforce any voluntary, purposeful movement/motor pattern during the song. If students are resistant to touch, and are uncooperative in touching another peer, you may want to have two such students use stretch tubes for this activity. Stretch tubes are made from Spandex or heavy stretch knit and are about 12" in width and six feet in diameter. They are teacher-made props, and the students are placed inside the stretch tube and asked to hold onto the sides. It will provide a closer spatial area for two students but will avoid physical contact. It may be a good transition activity until the students reach the point where they can interact physically with each other.

RELAXATION

The exercise for relaxation is called the "Mountain" and is from the book Relaxation for Children by Betty Fink. Have the students sit crosslegged on the floor, spaced so they are not touching. Tell them to close their eyes and relax. (Most of them won't, but ask anyway.) Breathe in and raise arms straight up over the head with hands (palms) touching. Sit straight and tall like a mountain while breathing deeply. Hold. Try to keep the position for twenty seconds. Breathe out and lower arms. Repeat three times.

The group leader should model this first while the entire group is watching.

USING AN ISOLATED MOVEMENT TO MUSIC

The focus of movement will be on the hands. The group leader may wear gloves to draw attention to the hands. The leader models action and movements performed with hands; raising hands, shaking hands, wriggling fingers, rubbing hands, clapping, holding hands together, holding hands with a friend, waving, "slap hands", etc. Ask students to do the movements at different levels: "up high" and "down low". Staff can assist the students to complete the actions. After the actions have been modeled, repeat the activity with music. Staff will reinforce any student using a hand movement in isolation of other movement.

Songs can include: "Born to Hand Jive" from Grease Motion Picture
"Let's Give the Boy a Hand" by Denise Williams
from the movie Footloose
"Beat It" by Michael Jackson from the album
Thriller (Give each student one glove to wear)

PARACHUTE ACTIVITY/OBJECT CONTROL

The group will continue to practice the skills learned in the first three lessons. These are grasping the parachute and moving the arms up and down, moving at two different levels of space. Use the terms "up high" and "down low" when giving directions. Use a nerf ball or beach ball in the center of the parachute and see if it is possible to keep the ball in the parachute during the song. This will create a feeling of object control.

Songs can include: "Spinning Wheel" by Three Dog Night
"Up, Up and Away" by The 5th Dimension

RELAXATION/ENDING

The group repeats the "Mountain" exercise described in the first relaxation activity. Again, be aware of breathing rates and the transition to another classroom activity. After three trials of the exercise, ask the students to focus on the group leader. End the session with the song "Reach Out and Touch Somebody's Hand" by Diana Ross. As the imitation students to extend their hands and touch yours. As the self-initiation level students to "reach out and touch somebody's hand" in the group. The awareness level students should be observed to see if they respond to the tactile stimulation of a peer/staff touching their hand.

LESSON FIVE

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

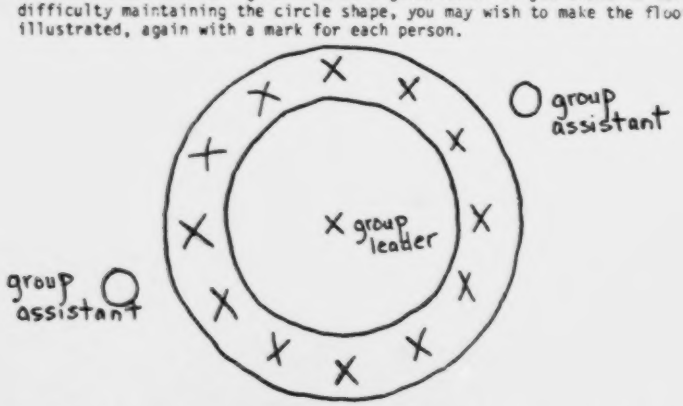
Aim for AWARENESS level: The student will focus on leg movements; will move a body part when presented with a music stimulus; will allow staff member to guide him through movement activities; will hold arms extended over head when physically prompted; will maintain contact with prop when placed in hands.

Aim for IMITATION level: The student will attempt to imitate body movements modeled by the group leader; will imitate movements that extend outward from body; will attempt to balance on one leg using prop; will follow command to raise arms over head; will imitate movements with prop; will move hula hoop with peer at high and low levels.

Aim for SELF-INITIATION level: The student will select and perform movements with a peer; will move with peer in circular movements using props; will extend legs outward; will beat out name rhythm on tambourine; will balance on leg with arms extended over head.

INTRODUCTION/WARM-UPS

The circle format is still used. By this time, the students should be able to sit on the floor using the x's as a guideline. If you class is having difficulty maintaining the circle shape, you may wish to make the floor as illustrated, again with a mark for each person.



Staff members should be situated behind the students, with the group leader in the center. Start the session with a name activity. The group leader should have a tambourine to use during this particular activity. Tie colorful ribbons about two feet long to the tambourine. The leader will call out students names and then tap out the syllables of the names on the tambourine. The leader will tap out the name with the tambourine at a

high level, and then again at a low level. With the awareness level students, see if they recognize their name being called and attend to the auditory and visual stimuli from the tambourine. With imitation level, see if they can hit the tambourine at high and low levels. The self-initiation level students should be asked to copy the beat pattern of their name on the tambourine.

Following the name activity, the leader of the group will model and verbally describe a variety of simple actions for the group to imitate. It can include clapping, shaking and twisting parts of the body at high and low levels, plus all of the other previous warm-up movements from the past four lessons. Introduce the idea of extension and direction, particularly movement outward from th body. "Move your leg out . . . kick out . . . arms out . . . jump out, jump in." You don't have to worry too much about the directive of moving parts in toward the body, as it is an almost logical movement that follows when you kick out, or move an arm out.

IMPROVISATIONAL DANCE

The leader will select one student who will work with him during the dance activities. Together they will model interaction and awareness movements for the group to imitate. Each student should have a peer in close proximity for the dance. The staff members will reinforce students for touching or looking at their partner during the dance. Again, the dances are done within the confines of the designated area of the movement circle.

Songs can include:

Week One: "Neutron Dance" by the Pointer Sisters
"Rhythm of the Night" by DeBarge
Week Two: "All Night Long" by Lionel Richie
"Kharma Chameleon" by Culture Club

RELAXATION

This relaxation exercise is called the "Tree" and is a variation of a yoga exercise. Students should be standing on their spot in the circle format. Have them spread their legs about a foot apart. Breathe in and raise arms up above head in a big "V" with hands open wide like a big tall tree. Hold. Bring the palms together and gently sway body from side to side like a tree in the wind. Drop arms to sides, relax. Repeat.

USING AN ISOLATED MOVEMENT TO MUSIC

The focus of movement in this activity is on the legs. Although the activity is designed to try to get students to move this body part in isolation of all others, it may be difficult since it could disturb the student's balance. Let the group leader model actions and movements with the legs: legs kicked out legs in, bending and unbending with legs, shake leg, twist leg, jump, slide legs, stand on one leg. Staff can assist students to complete the actions. If the school has a gymnastics bar, the

staff may wish to borrow it and situate it in the middle of the circle. The students can experiment with leg movements while holding onto the bar, thus eliminating balance problems. You may also bring a chair or students to hold on to.

After all the actions have been modeled, repeat the activity with music. Staff will reinforce any student using a leg movement in isolation of other movements.

Songs can include: "ONE" from the soundtrack A Chorus Line
"Puttin on the Ritz" by Taco
"Ease on Down the Road" from the soundtrack The Wiz

OBJECT CONTROL ACTIVITY

The students will be introduced to the hula hoop. Activities will now focus on peer awareness and object control. The students will now be using the objects in pairs. There are two activities that can be done with the hula hoop.

(1) Have the students hold onto the hula hoop and move the hoop to high levels and low levels. You might want to tie crepe paper or ribbons onto the hoop so the students can see the crepe paper move as they move the hoop. This activity is done with the students holding onto the OUTSIDE of the hula hoop. Use the song "Gonna Take You Higher" by Sly and the Family Stone.

(2) Have the students (two of them) get inside the hula hoop and hold onto the hoop while moving in a circle. Have them move slowly while turning in circles. Use the song "Will It Go Round in Circles?" by Billy Preston. If you find that the students are hesitant to get inside the hula hoops because the space is too confining, do this activity with stretch tubes. Stretch tubes are made from SPANDEX or other type material (they are described in detail in Lesson Four in the Improvisational Dance Activity).

RELAXATION/ENDING

Repeat the exercise called the Tree. Students may attempt to try a variation where they lift (slightly) one foot and point knee out to the side. Provide a chair for support if necessary. Repeat the same swaying and breathing exercise. Be aware of breathing rates and the transition to another classroom activity.

End the activity by having the student sit down on their spots and repeat the name activity that was conducted with the tambourine. As you call a student's name, give him/her a directive as to what part of the room or activity they should move to.

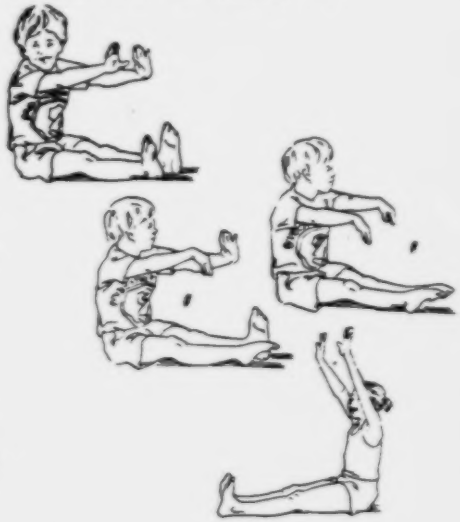
LESSON SIX

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

This lesson is a review of Lessons Four and Five. The group leader should refer to the section in these two aforementioned lessons to review the performance activities with which each student has had the greatest difficulty. This will become the focus of performance for individual students for the next two weeks.

INTRODUCTIONS/WARM-UPS

Use the same circular format described in previous lessons. The staff assistants will stand behind the students and the group leader will be situated in the middle of the group. The activity session should begin with name or greeting activity. This activity titled "Hello/Goodbye" is a variation of an activity described by Shelia Kogan ((1982). The students sit on the floor on their spots with their arms and legs straight out in front of them (focus on extension). In the "hello" position, their hands and feet are flexed (see Figure 1) and in the "goodbye" position, the hands and feet are pointed down (see Figure 2). If this is too difficult for the students, simply have them wave arms/hands when you say "hello" and move legs/feet when you say "goodbye". Go around the group and state each student's name and give them a demonstration of what to do when you say "Hello, ___ ", and "Goodbye, ___ ".



Following the name and greeting activity, the leader of the group should model and verbally describe a variety of simple actions for the group to imitate. These should focus on moving arms and legs, moving at two different spatial levels, and movements that extend outward.

IMPROVISATIONAL DANCE

Students are encouraged to "dance" with a peer and within the parameters of the circular format. The group leader will select a partner and model actions that the students may want to imitate or use as suggestions for their dance. Use any songs from Lessons Four and Five: "Neutron Dance",

"Rhythm of the Night", "Jump (for my Love)" and "Let's Get Physical". Do not introduce an unfamiliar song during the review session. Staff should remember to reinforce students for any voluntary movements that they do in response to the music stimulus.

RELAXATION

Repeat either the "Mountain" or the "Tree" exercise from the previous lessons.

USING AN ISOLATED MOVEMENT TO MUSIC

Alternate the activities described in the previous lessons. Try to include these songs and activities:

Focus on hand movements:	"Beat It" by Michael Jackson
Focus on foot movements:	"Footloose" by Kenny Loggins
Focus on leg movements:	"One" from the soundtrack A Chorus Line
Focus on arm movements:	"We Are the World" USA for Africa

OBJECT CONTROL ACTIVITY

Use the hula hoop and try moving it up (high level) and down (low level) with a partner. Use the song "Gonna Take You Higher" by Sly and the Family Stone. You can also repeat any of the activities from Lesson Four which work on moving the parachute at high and low levels, along with the songs from that lesson.

RELAXATION/ENDING

Repeat either the "Mountain" or the "Tree" exercise. Be aware of the student's breathing rates and the transition to another classroom center or activity. Have all the students return to their spots in the circle. Repeat the "Hello/Goodbye" activity and have students "wave goodbye" when their name is called. Give a directive as to what area/activity they should go to in the classroom.

LESSON SEVEN

OBJECTIVES/AIM FOR PERFORMANCE

Aim for AWARENESS level: The student will move a body part when presented with a music stimulus; will allow staff to assist him to a ball position; will keep hands placed on knees; will hold onto prop placed in hands; will respond to name being called; will allow staff member to guide him through movement activities.

Aim for IMITATION level: The student will attempt to imitate body movements modeled by the instructor; will imitate movements done at high and low levels; will hold prop while facing peer; will imitate instructor in ball position.

Aim for SELF-INITIATION level: The student will select and perform movements with a peer; will perform movements at high and low levels; will perform movements extended from body; will rock body in forward direction in ball position; will move with a peer in various directions while holding prop.

INTRODUCTION/WARM-UPS

The students will continue to do the creative movement lessons in a circle. The group leader will conduct the sessions from the center of the circle. Continue to use the marked spots as visual cues for students who may wander from the circle structure. If students are having difficulty making a circle, try this activity by Fay Anderson (1978).

RING-A-CIRCLE

This activity was designed for students who have difficulty understanding the concept of circle. If you have students who have difficulty following such directions as "Stand n the middle of the circle" or "Hold hands and make a circle", because they don't understand the words, this activity should be of value to your program.

Have the students join hands for a familiar circle game such as Ring-Around-the-Rosy, and sit on the floor at the end of it. If the students sit in the approximate positions in which they were standing, they should form a fairly good circle. You may need to help some of them move a little.

Then, while they are sitting, pass the end of a brightly colored length of heavy rug yarn around the circle and encourage each student to hold the yarn lightly as it moves past him. Once the end of the yarn has returned to you, ask everyone to hold onto the yarn while you tie the ends together, then ask everyone to stand up and place the yarn on the floor at their feet.

Exclaim over the fact that they together have made a circle. Then ask each student to perform one command that has to do with the circle. This will be the name activity for this part of the session.

Call each student's name, and depending on what the performance level is, ask them to do a simple movement in the circle. "Step into the circle", "Place one leg in the circle", "Come to the middle of the circle", "Put your arms into the circle".

When the name activity is over, collect the yarn and put it away. The students should still be in the circle format to do the warm-up movements. They have worked on lessons that focused on movements of hands, arms, feet and legs. The group leader should model movements learned with these body parts, and stress the concepts of high levels (up); low levels (down); extension (out); and begin to introduce direction of moving forward/backward. (Students may have difficulty understanding backward if they do not know their "back" body parts. However, when teaching forward, it is often a logical next movement.) Warm-up movements can include clapping, shaking parts of the body, twisting, jumping, bouncing, and tapping various body parts. Staff can physically assist the students to complete the motions.

IMPROVISATIONAL DANCE

Use songs of varying tempo. On one day, try a slow tempo for students to work with. A good selection is "Summer Breeze" by Seals and Crofts. You can give the students scarves or crepe paper for them to grasp and move during the dance. "One More Night" by Phil Collins has a distinct beat which makes that song another good selection. An upbeat song such as "I'm So Excited" by the Pointer Sisters can be used the following day. The staff members will reinforce students for: (1) staying in the confines of the designated dance area; and (2) exhibiting a voluntary motor action during the song. The group leader should feel free to use music that (s)he particularly likes that meets the criteria for the improvisational dance activity.

RELAXATION

Have the students do the exercise "Rock and Rolls". Let each student sit on the floor. The group leader should model the following exercises:

STEP 1: Bend your knees and put your feet flat on the floor. Wrap your hands around the front of your knees.

STEP 2: Tuck your chin in towards your chest and rock yourself back gently on your spine.

STEP 3: Keep your chin tucked in and rock back up to your sitting position. Keep rocking gently back and forth on your spine.

Extras: This is a basic spinal warm-up which loosens, strengthens, and increases flexibility of the back. If you think some of the students may have difficulty, or questions about the appropriate use of this activity, please consult the school physical therapist.

Note: It may take several times doing this before the students can keep their balance while rocking. After this is achieved, encourage them to keep their eyes closed during the exercise and to breathe with the movements . . . breathe in as you go back . . . breathe out as you rock forward. Don't stop in the positions . . . this should be a smooth, flowing posture.

USING AN ISOLATED MOVEMENT TO MUSIC

Refer to Teaching Unit/Component Two: Creative Expression. Take the students through the dance exercise "EYE OF THE TIGER". It provides an opportunity for the group to use this skill in a more "normalized" and age-appropriate experience. It requires that they can perform the simple movements, but it also prepares them for the type of activities that will be conducted in this next teaching unit.

PARTNER MOVEMENT ACTIVITY

Each student should be paired with a peer. The group leader should select a student to model the activity with. This activity will stress the concepts of back and forth along with the movement of rocking. One activity uses the song "Rock With Me" by Michael Jackson. One student sits spread-eagle and another student sits between his legs, back facing the first student's face. The first student will place his hands on the shoulders of his partner, and rock back and forth during the song. If this is too much for the students to handle, have the partners face each other, hold hands, and rock back and forth.

The students can also use the song "Together" by Hap Palmer (from the album Easy Does It) and rock together in a small circle.

OBJECT CONTROL

The students will continue to work with a partner and a hoop. Use a sturdy hoop, smaller than the hula hoops. A suggestion is a small bicycle inner tube. Do the following activity, "Takes Two to Tug" by Fay Anderson (1978). Again, stress the concepts of rocking and the vocabulary back and forth (which teaches directions). Let two students sit facing each other on a mat with their legs bent at the knee and toes touching each other. Give them the ring to hold with both hands, then encourage one student to lie back as far as he can while the other student leans forward. The smaller the ring, the better the stretch. Next, encourage the other student to lie back while the one who was lying bends forward at the waist. As the students push on each other's feet they can begin a rhythm of teeter-tottering back and forth. It is important to try to get the students to keep their knees bent as they pull up so the pulling is done with the stomach and not the back. Use mats since students will probably let go of the ring. Staff should assist groups doing this.

RELAXATION/ENDING

Repeat the "Rock and Roll" exercise. End the activity with all the students returning to their original "x". Call each student's name and direct them to the place/activity they should return to.

LESSON EIGHT

OBJECTIVES/AIM FOR PERFORMANCE LEVEL

Aim for AWARENESS level: The student will move a body part when presented with a music stimulus; will allow staff member to assist him in a kneeling position; will maintain hands on knees when placed; will maintain grasp on prop when placed in hand; will allow staff member to guide him through movement activities.

Aim for IMITATION level: The student will attempt to imitate body movements modeled by the instructor; will put self in kneeling position given prompt; will attempt movements at high and low levels given prompt; will hold end of prop during peer activity; will imitate a simple sequence of motor patterns given verbal direction.

Aim for SELF-INITIATION level: The student will perform a variety of movements at high and low levels (given verbal directive); will perform movements in outward extension; will place self in kneeling position given demonstration; will perform relaxation activity given demonstration; will use ribbons and perform suggested activity with a peer; will perform simple sequence of motor patterns to verbal directive.

INTRODUCTION/WARM-UPS

The students will begin the session sitting on the x spots in the circle format. The group leader will conduct the sessions from the center of the circle. If students still have difficulty with the circle, refer to the activity described in Lesson Seven by Fay Anderson.

Once students are situated, the group leader will use the tambourine to do a name activity. The leader will call the students name. When the student acknowledges his/her name being called, the group leader will ask them to shake both hands hello while (s)he shakes the tambourine. The leader will instruct the student to stop shaking his hands when the tambourine stops. This activity will begin to introduce the idea of "focusing", and starting and stopping, which are all important concepts in dance/movement. Repeat this until every student has had a turn.

When the name activity is over, the students will warm-up with practice on the many movements they have learned. These will be modeled by the group leader. Additionally, the students will begin to work on simple movements with the knees. Have the group bend and unbend knees, tap knees. Staff can physically assist the students to complete motor actions. If the students responded well to starting/stopping movement during the name activity, try the tambourine during some of the warm-ups. Demonstrate a movement, then tell the students to do the movement as long as the tambourine is shaking. When the tambourine is silent, they are to stop.

IMPROVISATIONAL DANCE

Continue to work with scarves and crepe paper and songs with different tempos. Introduce songs that do not have words the students can use as

cues or are familiar with. Try these songs for a variety of tempo: for slow movement, Ravel's Bolero; medium tempo, Bob James' Angela (Theme from Taxi); faster tempo, Stevie Wonder's I Just Called to Say I Love You (instrumental version). Call out different directions for the students to do during these songs without vocals: ask for high level "Up high, "Down low" (low level); "Arms out/legs out" (extension); "Move forward" (direction); "Move fast . . . Move slow" (tempo).

If you wish to stress the concept of bending, and the body part "knees", use the song "Ain't Too Proud to Beg" by the Temptations and have the students bend (as if kneeling) during the phrase "ain't too proud to beg".

RELAXATION

This exercise is called the "Lion" and it is a yoga posture from the book Yoga for Handicapped People by Barbara Brosnan.

The LION: Sitting

Step 1. Kneel and sit back on the heels, if possible with the ankles crossed so that the right foot is under the left buttock, and the left foot is under the right buttock. If not, sit in any comfortable position.

Step 2. Rest hands on knees, keep the spine, head and arms straight.

Step 3. Breathe in, lean forward, open mouth, let out breath with a "roar". Let students scream if they can.

Step 4. Repeat four times. After Step 4, return to position described in Step 2 above.

USING AN ISOLATED MOVEMENT TO MUSIC

Continue the work on the dance exercise "Eye of the Tiger" that was started in Lesson Seven. It provides an opportunity for the group to use the skill of moving one body part in isolation in a more "normalized" and age-appropriate activity.

PARTNER MOVEMENT ACTIVITY

Each student should be paired with a peer. The group leader should select a student to model the activity with. This activity will allow student to gently touch a friend, and to practice identifying body parts.

Have one student lie on the floor. The other student should sit or kneel next to him. Play the song "Friend on the Floor" by Hap Palmer (from the album Easy Does It). Repeat the activity so that both students get a chance to be the "friend" on the floor.

OBJECT CONTROL

The students will continue to work with a partner. They will use long (about 4-5 feet) pieces of 2" wide ribbon or crepe paper. Each student will grasp an end of ribbon in each hand. While facing each other, they will move the ribbons up (at high levels) and down (low levels) while listening to the song "It Takes Two" by Marvin Gaye and Kim Weston. Students at the self-initiation level should see if they can move the arms at alternating levels (one arm at high level while the other arm is at a low level).

RELAXATION/ENDING

Repeat the Lion exercise. Begin the exercise by having all the students return to their spot on the circle. Following the exercise, call each student's name and give them a directive to the activity or classroom center they should be returning to.

LESSON NINE

OBJECTIVES/AIMS FOR PERFORMANCE LEVEL

This lesson is a review of Lessons Seven and Eight. The group leader should refer to the section in these two aforementioned lessons to review the performance activities with which each student has had the greatest difficulty. This will become the focus of performance for individual students for the next two weeks.

INTRODUCTION/WARM-UPS

Use the same circular format described in previous lessons. The staff assistants will stand behind the students and the group leader will be situated in the middle of the group. Begin the session with the name activity, particularly the one from Lesson Eight which stresses the idea of "focusing" and starting and stopping.

When the activity is over, the students will warm-up practicing the many movements they have learned. These will be modeled by the group leader. The past two lessons describe the different movements with specific body parts as well as the ideas of moving at various levels, in direction and extension. The group leader may wish to work on stopping/starting during the warm-ups also.

IMPROVISATIONAL DANCE

Use any of the dance suggestions from the past two lessons which begin to introduce the concept of tempo. Provide scarves and crepe paper. Songs include:

"Summer Breeze" by Seals and Crofts
"One More Night" by Phil Collins
"I'm So Excited" by the Pointer Sisters
"Bolero" by Ravel
"Angela" (Theme from Taxi) by Bob James
"I Just Called to Say I Love You" by Stevie Wonder
"Ain't Too Proud to Beg" by the Temptations

RELAXATION

Repeat either the "Lion" or "Rock and Rolls" from the previous lessons.

USING AN ISOLATED MOVEMENT TO MUSIC

Practice the dance exercise "Eye of the Tiger" described in past lessons.

PARTNER MOVEMENT ACTIVITY

Either activity from Lesson Seven or Eight can be done. Lesson Seven used partner rocking to the song "Rock With Me" by Michael Jackson. Identification of body parts was stressed in Lesson Eight using the song "Friend on the Floor" by Hap Palmer.

OBJECT CONTROL

Again, use the suggestions from previous lessons. The small hoops were used in Lesson Seven to work on rocking and rolling. If the group repeats this activity, try it to the song "We Go Together" by Olivia Newton-John and John Travolta from Grease. The object control activity from Lesson Eight uses ribbons and has peers face each other and move the ribbons at various levels to the song "It Takes Two".

RELAXATION/ENDING

Repeat either the "Lion" or the "Rock and Rolls" exercise. Have the students do this exercise from their spot on the circle. Following the relaxation activity, call each students name and give him/her a directive as to what activity/center they should return to in the classroom.

CULMINATING ACTIVITY: CREATIVE MOVEMENT UNIT

Teachers that have used this teaching unit as directed will have had their severely and profoundly students participating in movement activities daily for a minimum of eighteen weeks. Teachers who have conducted movement lessons three times per week will have spent twenty-seven weeks providing movement experiences for their studens. This will have provided a stong basis for students at an imitation or self-initiation performance level to

move on to more expressive dance and movement activities. Students who remained at an awareness level throughout the unit should repeat the activities and work at an imitation level.

A quick review of the component contents of this first component of the dance/movement framework will show how the creative movement curriculum covered many of the key concepts lifted from the California curriculum. The overall purpose of this aesthetic perception component s to develop body awareness, motor efficiency, kinesthetic sensitivity through movement exploration, growth in skills and sensory experiences in all perceptual modes (1982). Body awareness activities provided opportunities to identify body parts, to use movements in single body parts, and respond spontaneously to varied stimuli with movements. The object control activities and experiences in using isolated movements to music assisted students in gaining greater motor efficiency and control. Circular boundaries and props; helping students gain an understanding about how they can move through space, and sessions that worked on movements performed at levels, directions and extensions further enhanced the abstract concept of how one moves through space. Time and effort was introduced through gaining an awareness of internal body rhythms during the relaxation exercises, with an emphasis on breathing rates and shifting of weight. The latter lessons began to focus on learning about time through movement with emphasis on starting and stopping, and moving fast and slow. All activities in all lessons provided an opportunity for the student to gain an awareness that his body moves with effort, in space, in relationship to other body parts, props and other people. The peer activities introduced the idea of movement and dance as a process of socializatiion, communication and relations with another human being.

The classroom staff may wish to conduct a short performance for parents, staff and other students in the school consisting of a few selections of the creative movement unit. No more than three activities should be attempted. Of course, the staff should select the particular activities that were the most successful with his/her group of students. One suggestion might be to have a short program around a "circus" theme. The group could perform the routine "EYE OF THE TIGER", followed by the object control activity from Lesson Five which has students working on moving in circles. You can use hula hoops, or use three giant stretch tubes and have four students in each tube (the "three ring circus" idea). Have students move to the song "Will It Go Round In Circles?" by Billy Preston. End the performance by having the students do the relaxation activity titled the "Lion". The group leader can be dressed like the ringmaster, and any other appropriate costumes can be used for the performance. During "Eye of the Tiger", students could wear headbands with "tiger ears", have whiskers painted on cheeks, and have braided yarn tails. For the "Lion" masks could be made with paper lion curls.

Performing is an important part of dance and movement experiences, and having other staff and parents see students in a situation that spotlights their ability helps achieve a positive focus on the contributions severely and profoundly handicapped students can make. The value of performing arts in the lives of these individuals is never more evident than in showing others what they can "do".

Dream child moving through a world of wonder wild and new...

Lewis Carroll

TEACHING UNIT

COMPONENT TWO: CREATIVE EXPRESSION

The most information that has been published regarding dance/movement and the handicapped has been in this area of creative expression. However, the majority of work relates to mildly handicapped individuals or to those people who have a physical disability but remain of "normal or above average" intelligence. Although the instructor may find a seemingly wealth of information for teaching creative dance to cognitively young or handicapped students, little is relevant to the severely and profoundly handicapped student. Additionally, this is the area of dance/movement that severely impaired students have the greatest difficulty with, as it requires them to use imagination and creativity. Creativity is a cognitive exercise that most severely and profoundly handicapped students have had little experience or instruction using. Little research has been conducted to determine the handicapped person's potential for creativity. However, a review of the existing research did support these two findings:

(1) children of normal intelligence score significantly higher than retarded children on verbal measures of creativity, and

(2) there are no significant differences between retarded and non-retarded on non-verbal measures of creativity (Sheril and Cox, 1979).

This latter statement provides a strong rationale for including a creative expression component in the dance/movement framework for severely and profoundly handicapped individuals. The challenge for the teacher is to stick with the group for an extended period of time, to look for published activities (either through ERIC or commercially available) that can be adapted to the specific group, and to plan lessons according to the format provided in this teaching unit. The teacher will find that several examples of activities that correspond to the contents of Component Two are included in this resource guide. These activities have been adapted from various sources, and include activity "aims" for the three performance levels: awareness, imitation, and self-initiation.

COMPONENT TWO CONTENT AREA: IMPROVISATION

This content area is included in a dance/movement framework to assist the student in developing his/her ability to express perceptions, feelings, images and thoughts through dance movement. Through repeated experiences with "improvisation", the student may develop stronger problem-solving skills and exhibit the beginning of "pretend" play and dramatics. The basics of improvisation deal with presenting some kind of a stimulus and exacting a movement response to it. For the severely and profoundly handicapped students, these "stimuli" will include, but are not limited to, musical selections, sounds from instruments, simple poetry or stories, material props, pictures or slides, pantomined movements, and verbal directives. The activities that follow have been included to build a repetoire of experiences with improvisation.

TOSS A RAINBOW

Activity: This activity involves the use of colored bean bags and hoops as props (use primary colors for the props). The teacher should use heavy string to suspend the hoops from the ceiling. The students will be asked to perform various movements with the props, according to their selected performance level.

Aim for AWARENESS LEVEL: The student will touch and manipulate the bean bags and hula hoops. (Have the student touch the different props to compare shapes and textures; assist the student through a movement of tossing the bean bag.)

Aim for IMITATION LEVEL: The student will perform movement duplicating the instructors movements; will select a specific color bean bag and hoop given verbal/visual cue. (Assist student in selecting one of the bean bags and giving an underhand or overhand toss through the suspended hoop. Repeat with all the primary colors.)

Aim for SELF-INITIATION LEVEL: The student will create a different body position for each bean bag toss; will duplicate a peers movement. (Give the student three bean bags to toss. With each toss, encourage the student to create a new body movement or position while matching bean bag and hula hoop colors.)

Expansions and modifications: For visually impaired students, shake a bell or tambourine near the appropriately colored hoop when tossing the bean bag, or put bells inside the bean bags so the students can hear the bean bag travel the distance they have thrown it. For students who have upper extremity limitations, position them near the equipment. Play music that is associated with rainbow while doing the activities (suggestions: "The Rainbow Connection" from the Muppet Movie or "Somewhere Over the Rainbow" by Judy Garland).

(Activity adapted from NCAH, Arts and the Severely and Profoundly Handicapped.)

BEACHCOMBER

Activity: This activity is to provide a tactile stimulus that will impact the way that the students use locomotor movements. The teacher will use sand and water in tubs and have the students walk through them. Plastic tubs are ideal for the water, and smaller tin containers can be used for the sand (or dirt). Have all the students take their shoes and socks off. Tell them they are going to pretend that they are walking on th beach. (How about some appropriate music for beachwalking, like the Shangri-La's 1960's hit "Walking in the Sand" or any Beach Boys music). Arrange the containers in a path, with a terry cloth towel at the end of the path. Have the students walk the path like the sand is very, very hot. (The teacher should demonstrate.) Have them wlk the path as if the ocean has cooled off the hot sand. (Again, the teacher should demonstrate.) Then have the students walk along the lake or ocean by placing containers of water in specific pattern.

Aim for AWARENESS LEVEL: The student will display some movement with a body part; will indicate an awareness of the tactile stimulus by a change in facial/body expression. (This student will probably have to be assisted in placing limbs in water or sand.)

Aim for IMITATION LEVEL: The student will perform movement through the water/sand duplicating teacher's movements; will indicate that (s)he would like to repeat the movement experience.

Aim for SELF-INITIATION LEVEL: The student will follow the sand and water paths while creating a variety of stepping movements.

Expansions and modifications: The students may wish to make their own paths by situating the pans of sand or water in specific patterns. After the students have walked through the sand, let them retrace their steps by following their own footsteps that were left in the sand. For non-ambulatory and wheelchair bound students, the staff may wish to place the pans along a table and have students move hands through the path. As a follow-up activity to this, the students may wish to make plaster foot-prints or handprints and take home. Another variation of this activity is to make large footprints out of coarse sandpaper, position them in a path from one place to another, and have the students move along the path.

(Adapted from NCAH, Arts and the Severely and Profoundly Handicapped.)

STREAMERS

Activity: This is a simple activity that simply encourages movement when given a tactile, visual and auditory stimulus. Several pieces of colorful material (either ribbon or crepe paper) should be cut into long streamers. Each student should be given two. A musical selection is played and the students are encouraged to move the streamers in any way they like. The teacher can use some of the language and concepts learned in the creative movement teaching unit (levels, directionality, effort, temporal) in offering suggestions and modeling movements. Make sure that the music selected has varying tempos and rhythms.

Aim for AWARENESS LEVEL: The student will display some movement with a body part; will indicate an awareness of the stimulus by a change in facial expression and/or body position. (Staff may have to wave streamers in front of student, move streamers over various body parts, use the streamers to work on tracking goals, and manipulate movement of students holding streamers.)

Aim for IMITATION LEVEL: The student will reproduce the teacher's movements with the streamers; will move at different tempos in response to varying music selections.

Aim for SELF-INITIATION LEVEL: The student will create movements with the streamers.

Expansions and modifications: Some of the movements that the teacher can model include flapping, crosscrossing and windmill circles, along with movements at high and low levels, and extending away from the body. Blind students, or students performing at the awareness level, can play "puppet" while another student manipulates their movement. Ribbons could be tied to arms and legs and they could be a "marionette". For students in wheelchairs, attach streamers to long poles to facilitate movement. Visually impaired students should use a variety of textured streamers with bells attached. Peers could work in teams by having streamers tied to each of their arms or legs and having them move together to create interesting movement patterns.

Another variation of this activity is called the "Ribbon Dance" from the book ARTSPLAY by Burton and Kuroda (1981). In their activity, they use ribbon props made by using a piece of ribbon six feet long and one inch wide which is connected to a dowel stick (9" long and a half inch in diameter) with masking tape. Music is played and the students are to use the props to create movements at different levels, sizes, and directions. The activity is extended by having some of the students (without the ribbon props) create a dance by moving in and out of the ribbon lines created by those who have the props. A game of follow-the-leader can also be played: the leader (without a prop) creates a movement that the others imitate. A new leader is selected every time the tempo changes in the musical selection.

(Adapted from NCAH, Arts and the Severely and Profoundly Handicapped.)

TOUCH AND TELL

(This activity can also be used to work on the Component One content areas of relationships.)

Activity: This is a simple group activity that uses a ten foot loop of elastic (or an ace bandage will do, although not as colorful). Have the group seated on the floor in a circle. Basically, the objective of the activity is to have the students engage in simple body movements which will reinforce understanding of their bodies. The teacher will assist the group in grasping the stretch loop in front of themselves with both hands. Together, they will practice a series of movements with the loop. The teacher will then model and verbally cue students through a series of

movements which draw attention to body parts and the different manners in which the student can move.

Aim for AWARENESS LEVEL: The student will maintain contact with the stretch loop; will display some movement with a body part; will allow self to be manipulated through movement.

Aim for IMITATION LEVEL: The student will perform movements of body parts and prop duplicating teacher's movements; will move body parts in various directions and extensions.

Aim for SELF-INITIATION LEVEL: The student will perform movements with props and body parts; will assume leader role and model movements for group to imitate.

(Adapted from NCAH Arts for Living Program.)

BALLOON PERSONS

(This activity can also be used to work on the content area of craft of choreography.)

Activity: Start the activity by having the group of students sitting in a circle. The teacher and assistants should each have balloons. The students should watch as the teachers slowly blow up the balloon, then release it and let it sputter around the room. Repeat the activity. Then blow up the balloon again, and tie a knot at the opening. Show the group how light the balloon is by tossing it up in the air. Pass it around the group to feel and hit back and forth.

After this part of the activity, the group leader should select one of the students functioning at the self-initiation level to come to the center and assist in demonstrating the activity. Tell the group that you are going to pretend to be a balloon and that (student's name) is going to help "blow you up". The student should make a blowing sound, and the teacher models making the body as small as can be and then slowly expanding outward. Have the student and teacher switch parts. Then have the group of students move to places in the room and become a "human balloon". Encourage them to stretch, bend, twist and move various body parts at high and low levels. They can also be the balloon that gets the air let out and "collapse" to the floor.

Aim for AWARENESS LEVEL: The student will display some movement with a body part; will attempt to hit balloon; will hold balloon in hand; will show a change in facial expression when air is let out of balloon (s)he is holding or popped.

Aim for IMITATION LEVEL: The student will duplicate teacher's movements at high and low levels; will duplicate movements that involve extension and directionality; will imitate blowing sounds.

Aim for SELF-INITIATION LEVEL: The student will perform movements of body parts while listening to teacher's suggestions; will repeat the series of movements when asked to "pretend you are a balloon"; will imitate blowing sounds for a partner who is performing as a "balloon".

(Adapted from ARTSPLAY by Burton and Kuroda.)

SHADOW CREATURES

(This activity can also be used to work on the content area of craft of choreography.)

Activity: The teacher will need to set up the area using the following materials: A large white or pastel colored sheet should be hung from a line or wooden frame with space in front for an audience and space in back for a projector and a small group of students. Use weights at the bottom of the sheets to keep it stationary (large rocks or bricks will do fine). Obtain a projector or other light source to place behind the sheet. One of the group instructors should be behind the screen to assist the "performers", and the other instructors should be in front of the screen with the remaining students encouraging them to attend to the shadow shapes and perhaps imitate what shapes they see displayed. The group leader can conduct this activity in a variety of ways depending on the performance level of the student. For students who are at an IMITATION or SELF-INITIATION level, tell them that you will tap a drum softly for nine counts, and that the student behind the screen will move until (s)he hears that LOUD BEAT of ten, and then freezes so the audience can enjoy looking or imitating the shadow creature (s)he has invented. (The student must freeze close to the sheet so the position is visible.) After each student has had a turn, have them work in pairs to create interesting shapes together.

Aim for AWARENESS LEVEL: The student will indicate an awareness of the shift in drum beat by a change in facial expression and/or body position; will allow staff member to manipulate body movements; will attend to figures on screen.

Aim for IMITATION LEVEL: The student will perform movements of the person on the screen, given visual and verbal cues; will stop movement on auditory cue of "stop" and loud drumbeat; will imitate movements with instructor behind screen.

Aim for SELF-INITIATION LEVEL: The student will perform a series of movements to drum beats; will "freeze" movements on auditory cue; will perform series of movements with a partner; will imitate body position displayed on a screen.

(Adapted from ARTSPLAY by Burton and Kuroda.)

POP, GOES THE BUBBLE

Activity: The basic idea of this activity is to get the students to use their body parts and bodies in creative ways to pop bubbles. Use hula hoops

or mark circles for the students to stand in. Using a large bubblemaker, blow bubbles and scatter them so they will float by the student's circles. As the bubbles float within their range, the students stay within their circles and "pop" the bubbles with different body parts (elbows, head, shoulder, butt, knee, foot, nose, finger, etc.). The group leaders can call out a body part for the group to use. The teachers may also want to include levels (high and low) of movement. Reinforce any student that does "creative" kinds of movements (twisting, spinning, jumping, shake, slow motion, body extension) before popping the bubbles. One way to do this activity is to limit the circles to six, thus having six students who will be the focus of the movement activity. The remaining six students can watch the first group, then reciprocate.

Aim for AWARENESS LEVEL: The student will stand within the designated space; will visually track bubbles, will respond with a change in facial expression and/or body position when the bubble pops on his skin.

Aim for IMITATION LEVEL: The student will visually track bubbles; will imitate movements demonstrated by teacher; will imitate movements demonstrated by peer.

Aim for SELF-INITIATION LEVEL: The student will perform movements of body parts upon verbal directive; will attend to peers performing movements within the circle.

Expansions/modifications: You may wish to play a musical selection such as "POP, Goes the Weasel" (use Folk Dance Fun by Georgianna Stewart, Kimbo Records) and see if the students can pick up an auditory cue from the music to pop the bubbles. This is an activity for the SELF-INITIATION level students. The ARTSPLAY book has a record with it that includes "Bubble Popping Music". This could be used with IMITATION and SELF-INITIATION LEVEL students. The music has loud accents on the first of each four beats, and the students can pop the bubble on the loud accent.

(Adapted from ARTSPLAY by Burton and Kuroda.)

COCOON

(This activity can also be used to work on the content areas of craft of choreography and elements of form, as well as the Component One content areas of space and relationships.)

Activity: One of the most effective props for use with severely and profoundly handicapped students is the stretch bag. These are socks made of tubular knits or Spandex material that are approximately three yards long. They have a variety of uses in a dance/movement program. The following suggestions are from Delaney (1979) and Pretusky (1984).

-The stretch bags make excellent hammocks for providing vestibular stimulation and a variety of swinging and swaying movement activities.

-Teachers can use the bags to provide an experience for students to feel the sensation of directional change. The bags are held

by two staff members and the student can run and charge into the material. He will then bounce back, and can feel the change in direction.

-The students can enter into the stretch bags and create a variety of different shapes and forms by bending and extending various body parts. The group leader can offer suggestions on how to move by using many of the experiences learned from creative movement.

Aim for AWARENESS LEVEL: The student will allow self to be placed in stretch sack with a peer; will allow self to be placed in stretch sack alone; will move a body part.

Aim for IMITATION LEVEL: The student will place self in a stretch sack; will imitate movements performed by group leader or peer.

Aim for SELF-INITIATION LEVEL: The student will perform movements of body parts in response to the tactile/material stimulus; will use body to make shapes, lines and curves.

Expansions/modifications: Use instruments or music to accompany this activity. The group leader may wish to use a drum beat or a tambourine to establish a rhythm to move to. When the rhythm stops, the students should freeze the position they are in within the stretch sack. This starting and stopping movement is an important part of the craft of choreography, as it begins to teach that there is a beginning and an end to movement patterns and dance. Provide a variety of music selections so students can begin to use elements of variety, contrast and repetition in their movements, which is a beginning part of studying the elements of form within dance.

WRAP-UPS

(This activity can also be used to work on the Component One content areas that stress space and relationships.)

Activity: This is similiar in nature to the Cocoon activity, but the prop materials used are a variety of large sheets. The staff should have a selection of sheets that are of various types of materials: regular bed sheets, large pieces of nylon or chiffon material, large pieces of polyester. Again, there are a variety of uses for these props, and a few suggestions follow:

-Several of these sheets can provide an opportunity for containment of movement, of restriction. The staff can use the sheets to wrap or "swaddle" the student. This is a good activity to do if the individual appears to be very tense or in an agitated state, as this has a quieting effect.

-The materials can be used for "spin-arounds". One partner can be wrapped up and the other partner spins him out. This provides a moments closeness, but allows for a quick escape. Another version of the spin-around is to have each partner hold an opposite end of the fabric and move in a circle. This is a good activity to do if students are resistant to being in close proximity of each other. Holding onto the ends keeps distance yet provides the feeling of being together.

-Using the nylon or chiffon gives the feeling of floating and openness.

-How props are used also effects movements. When the materials are used as cloaks, oftentimes movements will become sweeping gestures, large extensions and dignified. It provides an opportunity for the students to begin to dramatize.

-Individual students or small groups of students can use the sheets to create body and sheet sculptures. Use the commands of stopping and starting to assist the students in making sculptures. Have them perform for the group they are working with.

Aim for AWARENESS LEVEL: The student will respond to the various textured materials being placed on his body; will display some movement with a body part; will grasp a part of the sheet; will allow self to be wrapped in sheet.

Aim for IMITATION LEVEL: The student will grasp sheet and imitate instructors movement; will participate in spin-around activities; will imitate starting and stopping movements; will move with sheet draped over shoulders; will place body under sheet.

Aim for SELF-INITIATION LEVEL: The student will perform a variety of movements with sheets; will initiate spin-around activities; will wrap self in sheet; will move body parts when situated under the sheet.

YARN BALLS

Activity: This is a prop activity that can be done with yarn balls or bean bags. The difference between the two is merely one of texture and weight. For reasons unknown to this author, the severely and profoundly handicapped students seem to interact with more frequency with the yarn balls, so it is recommended that staff start the activities with that particulsar prop. Yarn balls can be made by wrapping colorful yarn around a half moon cardboard pattern that is three to four inches in diameter, the half moon should have a small notch at the base.

Once all the yarn is wrapped to about an inch or two thickness, weave a heavy piece of twine through the base and tie very securely. Cut the yarn along the top of the cardboard pattern. You have just made a wonderfully

safe prop. Yarn balls and bean bags can be used to isolate different body parts to increase awareness of body image, to use in warm-up stretches and peer interaction activities (throwing and passing), and in fantasy and dramatic play. Staff should consult perceptual motor programs and adapted physical education curriculums for a wealth of ideas on using bean bags and yarn balls. A good source is MOVE TO LEARN (1981) by Margaret Seagraves.

Aim for AWARENESS LEVEL: The student will visually track yarn ball; will look at body part which yarn ball is placed on; will display body movement when presented with yarn ball (i.e., hitting at, batting, grasping/releasing, hitting it against other body part).

Aim for IMITATION LEVEL: The student will imitate instructors movements demonstrated using yarn ball; will pass yarn ball to a peer; will place yarn ball on various named body parts.

Aim for SELF-INITIATION LEVEL: The student will perform a variety of locomotor movements using the yarn ball; will use yarn ball in a dramatic play activity (as a snowball, as a leaf, as an ice cream cone, as a baseball, etc.); will use the yarn ball in a movement activity with a peer.

Expansions/modifications: With students who have varying degrees of visual impairments, tie bells in the middle of the yarn ball or sew bells inside the bean bag to give an auditory as well as tactile stimulus.

PILLOW TALK

Activity: Velveteen pillows (about 12" x 12") of different hues provide additional ways of working with gross body coordination. The teacher can place the pillows in a path around the floor and the students can find different ways of moving from pillow to pillow demonstrating the use of force, tempo, and direction. The teacher can place pillows on the students head and they can experience the impact that balancing has on walking. Pillows can be tossed from peer to peer, and in dramatic play, can serve the purpose of making one a fat person, beds to sleep on, roads to walk on, seats, moon rocks, steering wheels . . . the possibilities are endless. At times, the staff may simply use the pillows for cuddling and holding. Pillows go the range from being the most impersonal materials used in a creative dance session to the most comforting thing you can find (Delaney, 1979). Foam shapes, made from inexpensive foam that can often be donated from upholstery or fabric stores, serve similar purposes. These shapes can be cut in geometric shapes of square, circle, triangle, rectangle and octogon. Students can hold the shapes and then try to copy the shape with their hands or other body parts. This is a good activity to use with visually impaired severely and profoundly handicapped students.

Aim for AWARENESS LEVEL: The student will grasp soft sculpture form placed in arms or hands; will allow form to be placed on various body parts; will walk from one shape to another when guided; will place bottom on shape.

Aim for IMITATION LEVEL: The student will imitate instructors movement walking from form to form; will toss and/or catch form; will attempt to walk with pillow on head; will imitate geometric shapes presented with hand and arm movements.

Aim for SELF-INITIATION LEVEL: The student will use a variety of locomotor patterns moving from form to form; will begin to use a pillow in dramatic play; will toss and catch pillow; will move body parts to imitate geometric shape presented.

ME . . . EVERYDAY

Activity: This activity is sometimes a good one to do with students who really don't know how to imitate an action without the real object being there, and to learn the basics of improvisation and "creative dance", one needs to know how to move with the power of suggestion. The teacher can start the activity by having the students in a circle and discussing what everybody did when they woke up in the morning. Describe things that can be acted out, and then use "oversized" props to act out brushing ones teeth, washing face, washing hands, drinking milk, putting shoes on, etc. The next step is to remove the props and use a picture of the aforementioned activity. Have all the students act out the scene in the picture. Finally, see if you can get the students to act out the experience while you sing a song about it. A good one to use is Jackie Weissmans' "I Brush My Teeth". (This basic song can be adapted to every single experience you can think of.) Extend this basic idea to other activities. "I work in school", "I go to the doctor", or "I stay home on weekends" can provide a starting point.

Aim for AWARENESS LEVEL: The student will visually attend to group leader during the acting; will allow staff to manipulate him through actions; will hold prop in hand.

Aim for IMITATION LEVEL: The student will perform the actions using the prop; will imitate instructors movements when not using props.

Aim for SELF-INITIATION LEVEL: The student will perform simple actions upon request of instructor or given a visual cue.

YOU OUGHTA BE IN PICTURES

Activity: The teacher will need to establish a bank of pictures of objects that have a specific rhythm or movement to them. These pictures should be mounted and laminated, with two holes punched in the top of them so a diaper pin can be placed through them. Some suggestions for pictures include a frog, a clock, a car, a washing machine, a windshield wiper, a boat, a tree blowing in the wind, an elephant, a chicken, a snake, a rabbit, etc. Have enough pictures so every student in the group will get one. Let the students select their own picture, called a rhythm badge. Once selected, pin it on the student. Each student will have a chance to come to the center of the group and act out the picture on the rhythm badge.

Aim for AWARENESS LEVEL: The student will attend to the movements of peers; will allow staff to manipulate him through a specific movement.

Aim for IMITATION LEVEL: The student will imitate teacher's movements that relate to the rhythm badge.

Aim for SELF-IMITATION LEVEL: The student will perform movements of his own selection to describe his rhythm badge.

RHYTHM OF THE RAIN

Activity: This is a creative dramatics game that involves body movement. It is very effective in creating a mood. Have the student sitting in a darkened room, in a circle. Use some of the white sheets of material that you have and wave them at a high level to simulate clouds drifting. Tell the group a storm is coming. Move the sheet very vigorously. Play sound effect music of a rainstorm (usually available on any environmental mood tape). Then speak the words: "Rain, rain, go away. Come again another day. Everyone here wants to play."

Tell the group the rain is coming anyway. Do the following actions and have the group follow you.

Make soft raindrops (tap fingers softly)
Make loud raindrops (clap hands fast and loudly)
Make very loud raindrops (slap hands on thighs)
Make thunder (stamp feet)
Make lightening (clap hands)

Now reverse the procedure until you have come back to the soft raindrops. End the activity by repeating the speaking words very softly.

Ask students if they want to try and be a raincloud. Assist them with movements, rhythms and props as needed.

Aim for AWARENESS LEVEL: The student indicates an awareness of stimulus by a change in facial expression and/or body position; will allow staff member to manipulate him through motor actions.

Aim for IMITATION LEVEL: The student will duplicate movements that are demonstrated by the instructor.

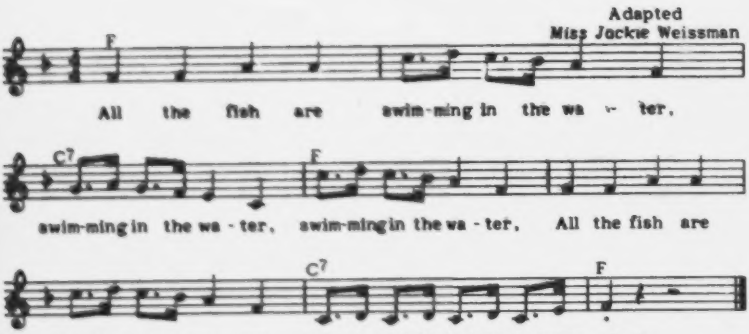
Aim for SELF-INITIATION LEVEL: The student will perform a sequence of movements when asked to pretend to be a raincloud.

(Adapted from The Great Big Book of Rhythm by J. Weissman)

ALL THE FISH (and OTHERS . . .)

Activity: This particular activity has been an absolute favorite among the preschool set and is included here because it is fun . . . and because it provides a structure for acting out a variety of movement given verbal cues. The teacher needs to learn the basic song "All the Fish" by Jackie Weissman.

ALL THE FISH


Adapted
Miss Jackie Weissman
F
All the fish are swim-ming in the wa - ter,
C7
F
swim-ming in the wa - ter, swim-ming in the wa - ter, All the fish are
C7
F
swim-ming in the wa - ter, bub-ble bub-ble bub-ble bub-ble splash.

The students are to sit in a circle facing one another, putting their hands together (palms flat, touching each other) and move them around like fish swimming in the water while the teacher (and the students, if possible) sing the song. On the "bubble, bubble" they should move faster, and on "SPLASH", their hands should separate and they should pretend to splash each other. Make up a variety of verse to this song. For example, "All the ducks are quacking in the water" (have the students wear big cardboard webbed feet and duck walk). Instead of "bubble, bubble", sing "quack, quack . . .SPLASH" as they fall to the ground or imitate jumping in a pond. Another idea is to do birds. Sing "All the birds are flying in the air". The students can fly around the room. At the end, use "Cheep, cheep. . . CRASH" as they fly into each other. The possibilities are numerous.

Aim for AWARENESS LEVEL: The student will passively respond to co-active movement during the song; will indicate an awareness of the change in tempo by responding with a change in facial expression and/or body position.

Aim for IMITATION LEVEL: The student will duplicate the movements modeled by the instructor; will imitate movements of partner.

Aim for SELF-INITIATION LEVEL: The student will perform the various movements suggested by the musical selection; will lead peer in partner movement activities.

(Adapted from The Great Big Book of Rhythm by J. Weissman)

At the end of this teaching unit for creative expression, the reader will find a list of resources that are commercially available that will provide great assistance in selecting activities to teach the concepts in this particular component of the dance/movement framework. One of the best resources is the many records and activities that have been developed by Hap Palmer. Mr. Palmer's most recent recordings have been in the areas of creative expression and rhythm. A teaching guide accompanies the majority of his records. The author chose not to reiterate all the many activities developed by Hap Palmer, but to list the records in the resource guide. Teachers who are hesitate to try the activities for improvisation previously mentioned may be wise to start out with a record and a programmed learning session. Two of the best are The Feel of Music (the authors personal choice), and Pretend.

COMPONENT TWO CONTENT AREA: CRAFT OF CHOREOGRAPHY

The art of choreography is a complex and detailed science. For the purposes of a dance/movement program for the severely and profoundly handicapped student, choreography will be limited to teaching the student how to create a repeatable movement pattern, and using a movement pattern in a sequence that has a beginning, a middle, and an end. Many of the activities in the teaching framework have focused on the concept of "starting and stopping" movement, and this is done in large part because it is the very base of beginning to choreograph a dance. These two concepts, the use of a repeatable movement pattern and a start and stop sequence of movement, are probably the extent of what choreography will be to severely and profoundly handicapped individuals in a dance curriculum.

ICE CREATURES

Activity: This is basically the old schoolyard game of "Statue". With this particular variation, the students will move creatively in response to soft drum beats, then freeze in an interesting shape when they hear a loud beat. The group leader should model the manner in which the students are expected to move, thereby providing examples of a variety of movements (i.e., slide, walk, sway, movements at different levels, extensions, directions, etc.). When the group leader is beating the drum, (s)he should accompany the loud beat with the command to "stop". When the students are moving, the assistants to the group leader should side coach the students to encourage originality as they create frozen shapes.

Aim for AWARENESS LEVEL: The student will indicate an awareness that the music has stopped by a change in facial expression and/or body position; will allow peer or staff member to physically manipulate him through movements.

Aim for IMITATIION LEVEL: The student will stop and start movements given physical and verbal prompts; will duplicate movements and positions of the group leader.

Aim for SELF-INITIATION LEVEL: The student will perform a repeatable movement pattern; will stop music upon auditory cue.

Expansions/modifications: Greg Scellesca and Steve Millang have a children's song on their album "We All Live Together" called the "Freeze" that operates on this same principle. The song has an upbeat rock and roll tempo and has built in stop and start sessions. If the majority of the students are functioning at the imitation and self-initiation level, then the staff may want to do a variation of this activity where groups of three students do this activity with each student "freezing" at a different level. As the group leader plays fast beats on the drum, a student begins moving, then freezes at a low level on the loud beat. This student holds his position, and the second begins moving as the fast drum beats start again; on the loud drum beat the second connects to the frozen first student at a medium level. Repeat this one more time until the third student freezes, connecting to the other two, at a high level. The group applauds the statue of three, and then another group of three are selected to perform.

(Adapted from ARTSPLAY by Burton and Kuroda)

I'M WALKING

Activity: This activity is similiar to the previous one titled Ice Creatures. Although on the surface it may seem rather simplistic, it allows the students to create a repeatable movement pattern, and to focus on stopping and starting movement. Again, these are the two main concepts for the content area of choreography. Staff may wish to use the song "I'm Walking" by Jackie Weismann (included in The Great Big Book of Rhythm). Have the students line up in single file or in pairs. As the teacher sings the song, the students move in the manner suggested by the song. The clap is the signal to stop. The words to the song are:

"I'm a walkin', walkin', walkin'
I'm a walkin', walkin', walkin'
I'm a walkin', walkin', walkin'
(Clap) Now I stop."

Other movements can include: skipping, hopping, jumping, skating, swimming, running . . . any movements that the students have been observed doing.

Aim for AWARENESS LEVEL: The student will indicate an awareness that the song has stopped by a change in facial expression and/or body position; will allow peer or staff member to physically manipulate him through movements.

Aim for IMITATION LEVEL: The student will start and stop movements given verbal and physical prompts; will duplicate movements modeled by the group leader and/or partner.

Aim for SELF-INITIATION LEVEL: The student will perform a repeatable movement pattern; will stop movement upon auditory cue.

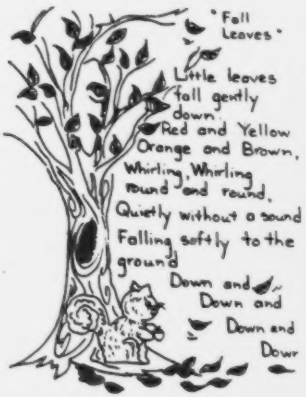
Expansions/modifications: Ella Jenkins has recorded a musical selection that stresses the same objectives as this activity. The song is "Stop and Go" and is on the album Play Your Instruments and Make a Pretty Sound. Staff could supplement the above activity with this song.

FALLING LEAVES

Activity: Students will begin to create an entire sequence of movements to express a perception, or an idea. Basic movements will probably be swinging, swaying, moving arms and hands and turning their bodies to create a falling leaves role. A variety of props may be used. The teacher may wish to recite the following poem while playing some classical music. The students can hold colored pieces of crepe paper or ribbon as leaves while they move to the words and music.

Make a large poster displaying the following poem: "Gently Falling Leaves"

Little leaves fall gently down
Red and yellow, orange and brown,
Whirling, whirling round and round,
Quietly without a sound.



The teacher may want to use Vivaldi's Four Seasons as the musical selection. To demonstrate the idea of swinging, use colored yarn balls with long strings attached to them. Have the students use the balls and make circles or arc-shapes/ Assist them in swinging their bodies or arms in similar shapes.

Have the students perform their own variations of this basic routine. Start with just music playing and have them stand tall and sway their bodies from side to side. When the teacher starts to say "Little leaves come falling down" they are to make swinging, swaying and turning movements and gradually fall to the ground. When the "leaves" land on the ground, they are to freeze in interesting shapes.

Aim for AWARENESS LEVEL: The student will stand in designated spot; will allow staff to tie ribbons to arms, will display some movement with arms or hands.

Aim for IMITATION LEVEL: The student will duplicate simple movements demonstrated by instructor; will move at high and low levels; will stop movement when on ground.

Aim for SELF-INITATION LEVEL: The student will perform an original series of movements to music and verbal stimulus; will start and stop movement on cue.

Expansions/modifications: This is a difficult activity for students performing at an awareness level to take full part in. Teachers with several students at this level may wish to use the stretch bags for some of the activity. The students may be placed in the stretch bag and use it for a tree trunk, making small movements.

This same activity can be done with various nature themes. One of the easiest to adapt is with snowflakes. Students can start movements at a high level and end at a low level. The teacher can again use Vivaldi's Four Seasons (use Winter) and white ribbons and crepe paper for props. The following poem can be acted out :

Snowflakes, snowflakes
Whirling, twirling
Snowflakes, snowflakes all around.
Snowflakes, snowflakes,
Whirling, twirling
Falling softly to he ground.

CARNIVAL OF THE ANIMALS

Activity : This is an activity that would need to be repeated many times before students would actually reap the full benefits. It is a good activity that bridges many of the skills learned in the improvisation activities and begins to introduce some of the basic concepts that will be stressed in Elements of Form.

Carnival of the Animals is a suite composed by Saint-Saens. It has a variety of different tempos, surprises in music and variety, and it has long enough musical pieces that students could create a specific movement pattern to it. Many childrens' dance studios use this piece of music for dance performances. The group of students may wish to perform the movement routines that they choreograph for another classroom. Patterns for simple costumes follow the activity.

These particular sugggestions for movements for Carnival of the Animals are from the book Target on Music by Adler (1982). This publication was funded through the National Committee, Arts for the Handicapped and the activities are based on Ms. Adler's experience with a variety of handicapped populations.

Start all the sessions by showing pictures of the different animals that you are going to imitate and talk about.
(1) "Royal March of the Lion" As the students strut or walk, they can move and mimic the lion's mouths opening and closing by raising and lowering their arms and/or hands when they hear the "roaring sounds".
(2) "Hens and Chickens" Students make pecking movements using their hands and arms, walk with hands behind their backs, extend necks, move heads up and down in jerky manner.
(3) "Wild Donkeys" Students mimic the fast piano playing and move randomly about the room, as a horse might move.
(4) "Tortoise" Students are on knees, in small balls and moving very slowy. They may wish to stuff the back of their shirts with pillows to create a "shell". The turtles occassionally stick their heads out of their shells.
(5) "Elephant" Students move very delibrately and slowly, stepping hard on accents. They clasp hands as a "trunk".
(6) "Kangaroo" Student would use quick, hopping movements.
(7) "Aquarium" The students "swim" on the floor or at low levels in any direction, when the music changes, they open their mouth for food which is floating on top of the water.
(8) "Aviary" This is one of the longest peices and was designed to imitate all kinds of birds fluting, fluttering and chirping at once. Movements should be quick and random, with arms extended out at sides.
(9) "Fossils" This part was left out in Target on Music, but one of the cleverest uses of this piece the author has seen is having students carry pieces of foam shaped like large bones at different levels so that visually it creates a dinasoar. The students walk very slowly.

Aim for AWARENESS LEVEL: The student will tolerate a simple mask or headpiece placed on head; will allow staff member to manipulate him through simple movement. **It is difficult to include this level of performance in this aspect of choreography.

Aim for IMITATION LEVEL: The student will duplicate a series of movements demonstrated by staff; will start and stop movement given verbal and physical prompt.

Aim for SELF-INITIATION LEVEL: The student will use suggested movements and perform an original sequence to music; will start and stop movement on musical cue.

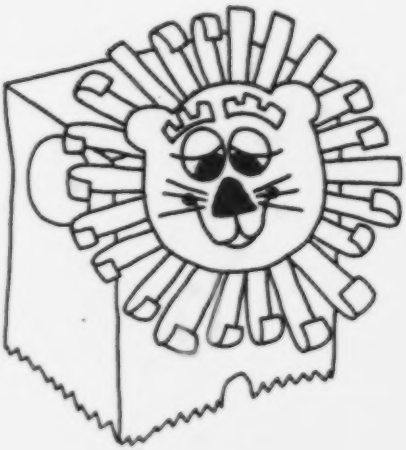
Expansions/modifications: There are similar pieces of classical music that lend themselves to this type of activity. The teacher will want to look for pieces that encourage listening and that cue students to change movements as the themes change in the musical selection. An excellent selection to try during the Christmas season is the Nutcracker Suite by Tchaikovsky. During the March section, have the students move arms up and down during the first theme (or move around the room with unbent limbs). If the students have difficulty moving arms without bending them, put cylinders over their elbows and ask them to move arms up and down. Then, have the students change to wriggling fingers within the second melody for the mice is heard. There are many ways this musical piece can be used, with the "dance of the Sugar Plum fairy" and the section with the various dances from around the world. Staff can consult Target on Music for further suggestions.

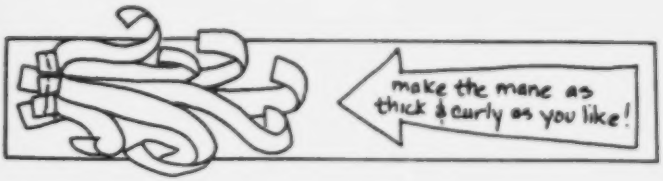
The costume suggestions are from Act It Out! by Molyneux and Gardner (1985).

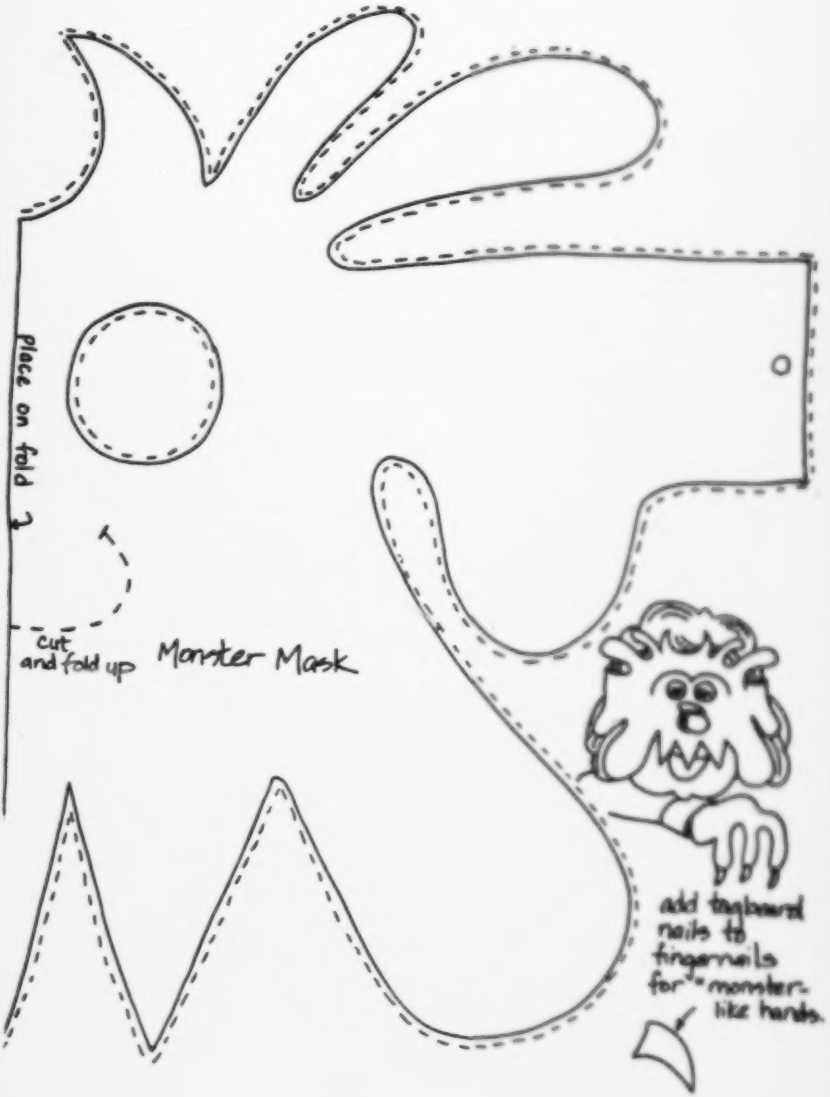
The Lion could be either the paper bag or folding mask costume.

Lion

1. Cut the bottom of the bag as shown.
2. Draw a lion's face on a large sheet of gold tagboard or construction paper. Cut out.
3. Cut out strips of construction paper in different shades of gold and yellow. They can be different lengths.
4. Paste all around the lion's face. Curl some and overlap!
5. Cut and paste paper eyebrows, whiskers, eyes, snout and mouth.
6. Paste the face to the top of the bag as shown.
7. Tape a bunch of long yellow paper strips or yellow yarn together. Tape to the back of the bag for a tail.
8. Color the bag yellow or paste lengths of gold yarn or paper strips all over it. Curl!






place on fold
cut and fold up
Monster Mask
add cardboard nails to fingernails for "monster-like hands.

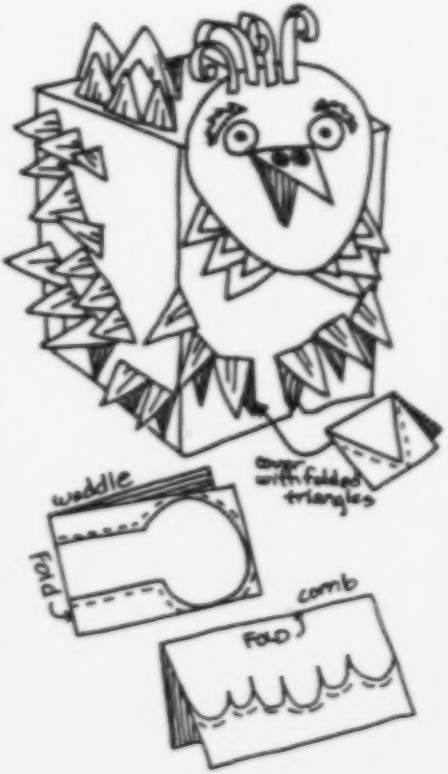
-58-

A variation for the lion or horse would be to pin a braided yarn tail on the student and make a mane out of rug yarn glued to a head band.

Suggestions for the hens and birds follow, along with general instructions and patterns for folded paper masks. The paper masks could be used to make costumes for the various fish parts. A dinosaur costume is included that staff may wish to use for the fossil part.

Hen

1. Draw and cut out a shape similar to the one shown. Use white tagboard.
2. Cut and paste paper eyes and eyebrows.
3. At the top of the head, glue curled strips of white paper. Or, glue tufts of white yarn (unbraid it).
4. Fold a piece of red construction paper (9"x12"). Draw and cut a triangle.
5. Cut and glue two paper nostrils to the top flap.
6. Glue the bottom of the triangle to the hen's face for a beak!
7. Glue the face to the top of the bag.
8. Cut and paste small folded triangles for feathers. Glue the bottom sides of the triangles. Or, you can glue real feathers if available!

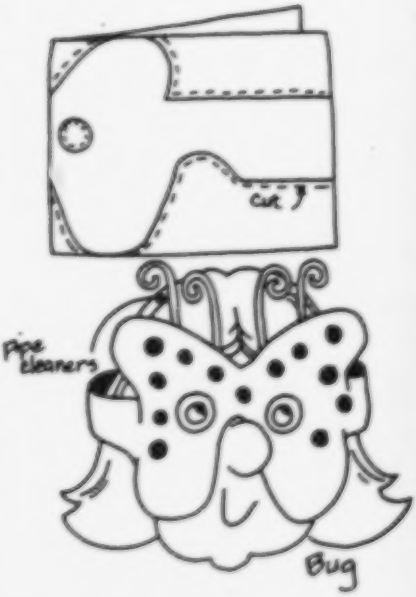


Rooster

1. Follow the directions for the hen but add a comb and wattle! Fold two pieces of red construction paper (9"x12"). Draw each shape and cut out.
2. Glue the comb halves together for strength. Fold the end in about 2". Glue this end to the top of the bag.
3. Fold the wattle end in about 2". Glue to bag.

FOLDED PAPER MASKS

You need:
construction paper (18"x3½")
scissors
an exacto knife
a pencil
materials for eyes, whiskers, eyebrows, teeth and hair such as feathers, straw, cotton, crayons, glitter, etc.
string
patterns



1. Cut out the pattern.
2. Fold the paper or tagboard in half.
3. Set the pattern (center line) on the fold. Trace. Extend the lines from the end to make side straps.
4. Cut out.
5. Open the mask and decorate:

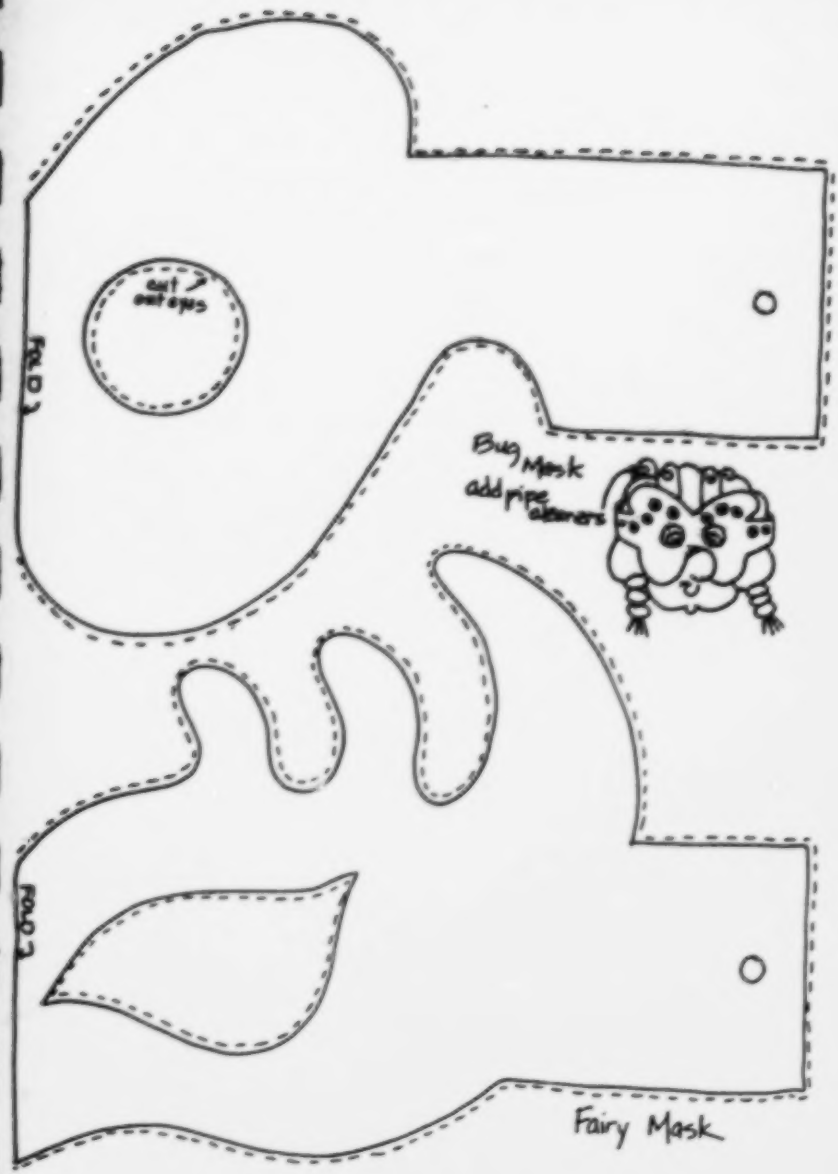
   BUG: Staple pipe cleaners to the top of the mask above the eye holes. Make up your own design: black spots on a red paper mask for a lady bug, black spots on a yellow paper mask for a bee, etc.

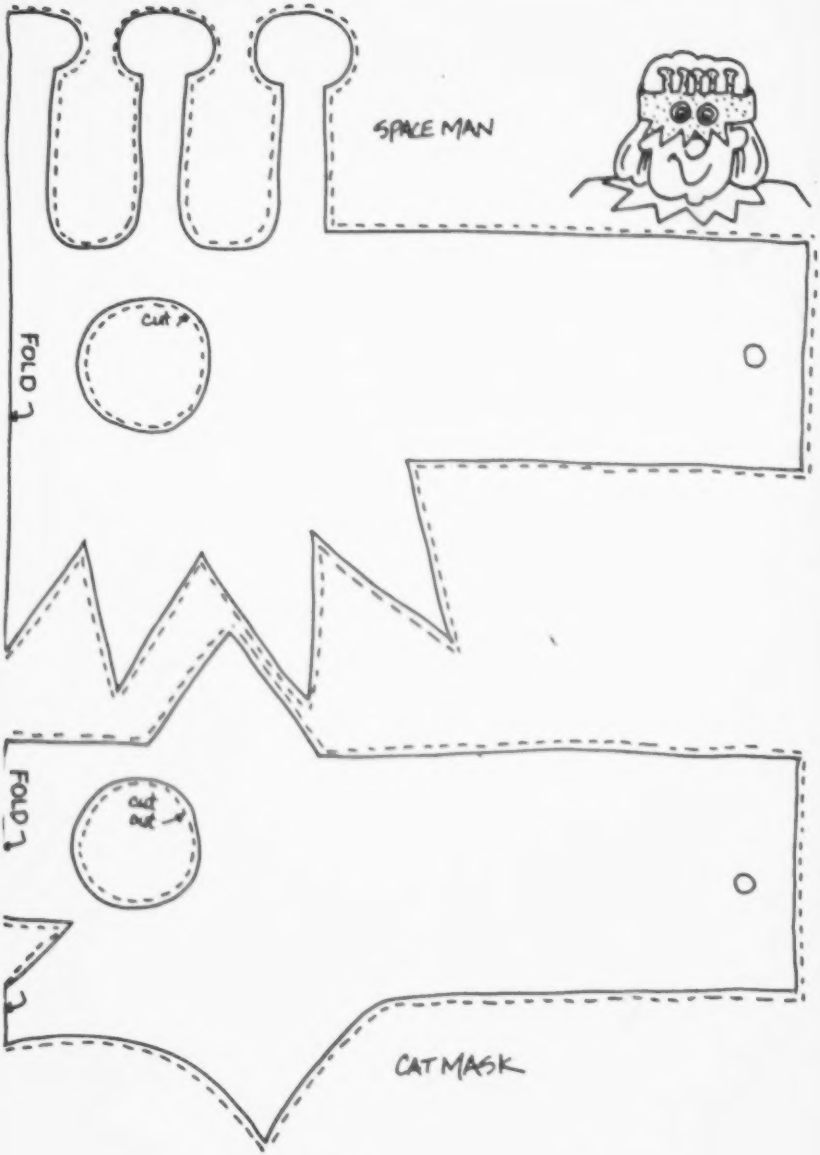
   CAT: Glue on paper strip or straw whiskers. Glue on a pink felt nose.

   FAIRY: Decorate with glitter and colored metallic cording.

   ANIMAL: Glue feathers. Color white circles around eyes. Glue paper strip or straw whiskers. Glue paper eyelashes. Cover with furry material.

6. Punch a hole in each side of the mask and tie strings.

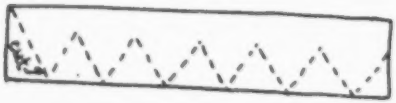

cut out eyes
fold
Bug Mask
add pipe cleaners
fold
Fairy Mask

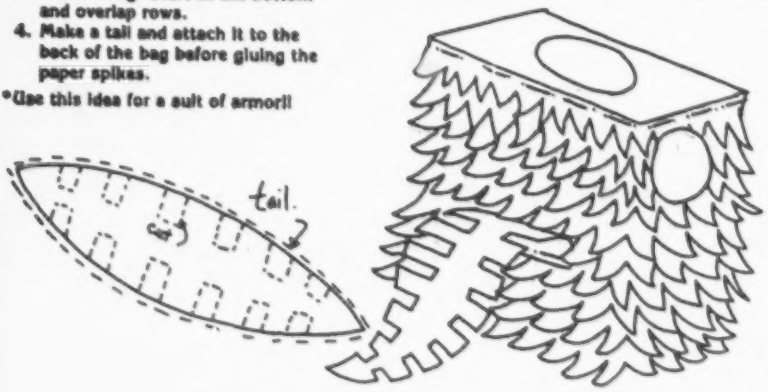

SPACE MAN
cut
FOLD
cut
FOLD
CAT MASK

Dinosaur Body

1. Draw pointed lines on sheets of green construction paper.
2. Cut out.
3. Glue to bag. Start at the bottom and overlap rows.
4. Make a tail and attach it to the back of the bag before gluing the paper spikes.

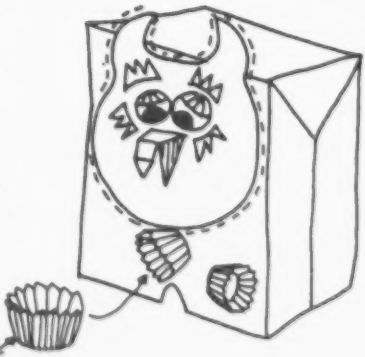
*Use this idea for a suit of armor!!





Owl

1. Draw an owl shape on a large sheet of brown tagboard or construction paper.
2. Cut and glue paper eyes and mouth (include fringed eyebrows).
3. Fold a 9"x12" sheet of light brown construction paper in half. Draw a triangle. Cut out. Glue to the face for a three-dimensional nose by gluing the bottom flap as shown.
4. Glue the face to the bag.
5. Collect chocolate wrappers or cups. Glue the flat side to the bag. Cover the bag with these "feathers!"



COMPONENT TWO CONTENT AREA: ELEMENTS OF FORM

The use of variety, contrast and repetition of movement are important elements of creative expression. These elements, when choreographed in a sequence of movements that have a beginning, middle and end, result in an original dance. The activities designed to stress elements of form are of the most benefit to those students who are performing at the IMITATION and SELF-INITIATION level.

Only two activities are described for this content area. Many of the activities described in the Creative Movement Teaching Unit and in the Creative Expression: Improvisation section can be used to highlight the concepts of elements of form. Teachers should review these sections and chose activities that provide experiences in these areas:

Variety and contrast:	Movements at various spatial levels (high and low); movements in different directions and extensions (forwards, backwards, sideways, out from body, in toward body); time and effort (fast/slow, start/stop); movements with various body parts.
Repeatable movement patterns:	Combining movements that reflect variety and contrast in a repeated movement sequence

THE LOUD AND SOFT GAME

Activity: The teacher will need to find a recording of Haydn's "Surprise Symphony. This activity will acquaint the students with the concept of loud and soft in a musical selection, and introduces the idea of "contrast" in a musical/movement activity. The teacher should use the second movement of the "Surprise Symphony". Have the students listen to it first. Then have them move around quietly to the music, and change their movements to "loud" ones when the surprise comes.

Aim for AWARENESS level: The student will indicate an awareness of the change in music by a change in facial expression and/or body position.

Aim for IMITATION level: The student will duplicate the movements demonstrated by the group leader; will imitate dramatic play movements during poem.

Aim for SELF-INITIATION level: The student will perform movements indicating the idea of "quiet"; will perform an orginal movement in response to the cue of "loud"; will perform dramatic play movements during poem.

Expansions/modifications: The teacher may wish to use the following poem with younger students while they are listening to the music:

Papa Haydn's gone to sleep (students pretend to sleep)
Told the kids "Don't make a peep" (Students pretend to scold children by pointing their fingers at peer)
But they were such naughty boys (shake head, make naughty facial expression)
Came and made a LOT OF NOISE (VERY LOUD NOISE).

The teacher should recite the poem in a whispery voice until (s)he comes to the "lot of noise" part and then use a GREAT BIG VOICE.

(adapted from The Great Big Book of Rhythm by J. Weissman)

SOUNDS OF THE STICKS

Activity: This is an activity that uses rhythm sticks or lumni sticks and teaches the basic concept of loud and soft. The students have probably been making loud and soft noises all of their lives, but do not yet understand the concept. The group should sit in a circle with the teacher in the center of the group. Each of the students should have a stick. Demonstrate the activity this way: hit the stick loudly three times on the floor saying "LOUD, LOUD, LOUD"as you hit the stick. next, hit the stick softly on the floor saying, "soft, soft, soft" as you do so. Repeat this as many times as necessary to demonstrate the concept. Then have the group tap out the patterns as the teacher models the sound patterns. Alternate the patterns after a while (three louds, then three louds...three softs, three softs again). Students at the SELF-INTIATION level can come to the center of the group and lead the students in patterns. Although this isn't exactly a movement exercise, it is a good activity to demonstrate contrast and to assist the students in creating repeatable patterns.

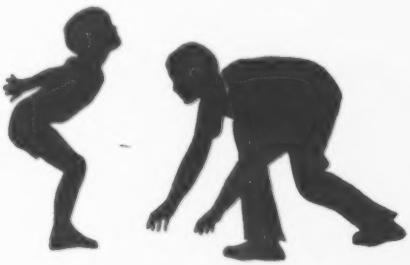
Aim for AWARENESS LEVEL: The student will indicate an awareness of a change in rhythm by a change in facial expression and/or body position; will allow a staff member to physically guide him through tapping activity.

Aim for IMITATION LEVEL: The student will duplicate the patterns tapped by the group leader.

Aim for SELF-INITATION LEVEL: The student will duplicate the patterns tapped by the group leader, will lead group in tapping activity using elements of loud and soft; will create a repeatable rhythm pattern.

Expansions/modifications: The staff can vary this game by changing the object producing the sounds (use tone blocks, wooden spoons, a drum and drumsticks, etc) and by changing the surface that is being hit-chairs, blackboard, tin pot, etc.

(Adapted from The Great Big Book of Rhythm by J. Weissman)



COMPONENT TWO CONTENT AREA: PERFORMANCE

This content area is somewhat inherent in all the components of the dance/movement framework. Component One has, as an optional culminating activity, a short performance highlighting some of the activities from the Creative Movement Curriculum. The Dance: Cultural and Heritage Component has been written in a format of an all school performance. In this particular component area, the focus of performance is to provide a culminating activity where the students would create an original dance using the experiences gained from participating in the previous component activities. The use of various stimuli in the improvisation content will have cued students to move creatively in response to the presentation of these props. The basic steps of choreography presented (creating a repeatable movement pattern, learning to start and stop movement) will have given students experience in moving through a "dance routine". The concepts of elements of form stress using movements that contrast in levels, extensions, force and direction. The use of these concepts in unique movement routines make up the essence of dance.

Trainable mentally impaired students who have been involved in the Michigan Dance Association's Pilot Program for the Handicapped (Torrant Center, Jackson Intermediate School District) have been able to create their own dances and perform them to classrooms within the school. This has been very difficult to achieve with students functioning in the severely and profoundly handicapped range. The performance activities in this resource manual are therefore "pre-arranged" by the staff. It is desirable that instructional staff encourage students to attempt to sequence their own dance routines, but the limitations and frustrations of this must be acknowledged.

The basis for the content objective found in the dance/movement framework is that the students would show dance movements in some classroom or other appropriate environment. The activities that follow have been designed to capitalize on the current "dance-exercise" movement. These activities use a sequence of movements to a popular song and are then worked into a dance routine for performance. It is not the intention of these activities to teach new movements, but to provide the opportunity for students to use what they already know in a normalizing, performance experience.

Staff who intend to choreograph similiar routines should follows these simple steps.

(1) Select a current popular song.
(2) Observe the students closely during the dance/movement sessions and during adaptive physical education. List all the gross motor movements that they can do independently.
(3) Listen to the song selection, and put these movements into a sequence.

The three selections included here are presented in an order that has a degree of difficulty. "Eye of the Tiger" is the easiest, and "America" the most difficult. Once the students learn the sequence, the teacher

can make a video tape of herself doing the exercise routine. The students can then watch "T.V" and do the exercise to music. It may be desirable to videotape the students performing as well.

DANCE EXERCISES

Aim for AWARENESS LEVEL: This performance activity is not appropriate for students performing at this level. The teacher who has students at the AWARENESS level should consult the teaching guide that corresponds to component three.

Aim for IMITATION LEVEL: The student will duplicate the movements that are demonstrated by the teacher.

Aim for SELF-INITIATION LEVEL: The student will perform sequenced movement routine; will perform movements upon verbal directive of teacher; will model appropriate movements for peers.

Music Exercise: **"THE EYE OF THE TIGER"** (Survivor)

Movements and Skills Stressed: "Punching" arm out in front of body with hand in fisted position (alternating); clapping hands; walking forward and backward; point to eyes; jumping in place; tap thighs; raise arm up and down (alternating).

Set-Up: All students are lined up side by side.

Sequence of Movements:

1. During first musical bars - make "punches", alternating arms, on the drum accents.
2. Tap thighs during the next bar.
3. Jump on drum beat.
4. Repeat #2 and #3 for next bar.
5. Using the "singing" as a cue - walk forward and backward (rhythmically) during the next two bars.
6. Stand in place - point to "eyes" on cue "eye of the tiger".
7. Raise arms up and lower, alternating.
8. Repeat #6 on "eye of the tiger".
9. Clap hands 3 times.
10. Repeat #5.
11. Repeat #6, #7, #8, and #9.
12. Repeat #5.
13. Repeat #6, #7, and #8.
14. Repeat #1.

If you are going to perform this for a group, let the students wear T-shirts, shorts, tennis shoes and boxing gloves as a costume. The boxing gloves can most likely be borrowed from an area high. This is a good activity to teach students before a big "boxing" event - such as the Hearns vs. Hagler fight.

Music Exercise: **"FLASHDANCE . . . WHAT A FEELING!"**

Movements and Skills Stressed: Identification of major and minor body parts, tapping, clapping with hands, walking forward and backward, moving arms up and down, jumping in place.

Set-Up: All students are lined up side by side.

Sequence of Movements:

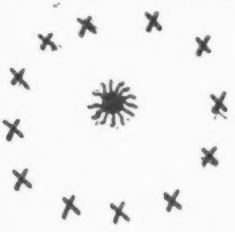
1. Begin in a standing position.
2. Bend down and touch toes. Move hands up legs and rest on knees.
3. Hold arms in front of body. Move up and touch head.
4. Tap ears, then tap eyes.
5. Hug body with arms.
6. Place hands on hips. Move right arm up four times, as if punching air. Repeat with other arm. Do this movement twice.
7. Hold hands with person next to you. Walk forward and then return to spot walking backward. Repeat.
8. Bend down, tap the following body parts that are called out: toes, knees, thighs, shoulders.
9. Tap ears, then tap eyes.
10. Hug body with arms.
11. Repeat Step 6.
12. Repeat Step 7.
13. Jump in place and clap on the beat.
14. Repeat Step 6.
15. Repeat Step 7.

This can be adapted to wheelchair students by simply eliminating Step 7 and the jump in Step 13. Students in wheelchairs may be pushed in a forward and backward manner instead of doing a walking step.

Music Exercise: **"AMERICA" (Neil Diamond)**

Movements and Skills Stressed: Clapping hands, holding partner's hand, grasping an object, walking back and forth, jumping in place, raise and lower one arm (alternating), raise and lower both arms together.

Set-Up: This dance exercise is done in a circle format. The teacher may wish to mark the student's place with a red, white or blue star, covered with clear contact paper. A tether ball pole or similar apparatus is placed in the middle. Attach streamers of crepe paper (red, white and blue) to the pole. There should be two streamers per student, and the color should correspond to the color on the student's star spot. The students start the exercise on the star, with the streamers lying at the base of the pole.



Sequence of Movements:

1. Clap hands during the first three musical bars.
2. On the cue "for", walk forward to the middle of the circle.
3. On the cue "without a home", walk backward to original spot.
4. On the cue "hot without . . .", walk forward to middle of circle.
5. Raise arm up high on star.
6. On "free", raise up other arm.
7. Move both arms up and down, as if "flying".
8. On "hang on", grab next person's hands.
9. Sway side to side.
10. On "home", place hands on hips.
11. Raise right arm up four times, as if punching air.
12. Repeat with left arm.
13. Raise right arm up three times, as if punching air.
14. Repeat with left arm.
15. On "home", drop arms down at sides.
16. Walk backward to original spot.
17. Hold out both arms, palms outward, in front of chest (cue "grace).
18. Hold out both arms, slightly above head (cue "freedom").
19. Hold hands high above head (cue "freedom").
20. During the musical bars, walk forward, grasp streamers and walk back to original spot.
21. During the singing part, students will raise and lower arms (and streamers). Group leader sets "beat".
22. On the cue "today", students should raise streamers high and shake them. Lower and repeat on each cue word.
23. During "pledge of allegiance", students, still holding streamers, cross hands on chest to sign "Love".
24. On cue "today", hold arms up high, shake streamers.
25. On cue "today", jump in place holding streamers till end of song.

Ideally, the teaching staff should present activities from the Creative Expression teaching unit following student participation in the Creative Movement Teaching Unit (Component One). This will have provided students with many opportunities to learn "how to learn" in a group teaching structure and to understand the routine of the type of instruction that they receive during movement experiences. The basic movement patterns and concepts learned in creative movement are the base of knowledge of what is to be creatively applied in this component teaching unit.

A quick review of the component contents of this second component area of the dance/movement framework will show how the creative expression teaching unit covered many of the key concepts taken from the California curriculum. The overall purpose of this component area is to attempt to develop the student's ability to express perceptions, feelings, images and thoughts through dance movements. This requires that the individual understand what types of movements and concepts comprise the very essence of dance. Teaching these rather abstract concepts to the severely and profoundly handicapped student necessitated the translation of the abstract into concrete activities. The idea of improvisation was taught through the use of props with sensory qualities (visual, tactile, auditory) and with enough flexibility so dramatic play could be introduced. The basic teaching method was still demonstration, but the activities were structured in such a way as to encourage spontaneous and creative expressions of movement.

The art of choreography provided students with the structure to look at movement as a pattern that can be "started and stopped". This basic understanding helps the severely and profoundly handicapped individual to understand that dance is a series of movements that has a beginning, a middle, and an end. Introducing elements of form to movement in the use of variety, contrast and repetition gives the students the tools to create an interesting sequence of movements that can be shown to a group of peers. The inclusion of "Carnival of the Animals" provides a way to perform simple choreographed movement patterns within the context of a "performance". This experience will assist the student in having greater success during the final component teaching unit, which is presented within the framework of an all-school show.

RESOURCES FOR TEACHING CREATIVE EXPRESSION

There are several resources available in various media to assist teachers who wish to implement Creative Expression Teaching Units within their classrooms. Some of the most appropriate to the severely and profoundly handicapped follow:

BOOKS

ARTSPLAY (Burton & Kuroda)

This has some good activities for creative movement experiences dealing with improvisation. One of the best aspects of this book is it comes with a record of music to correspond with the activities.

DANCE WITHIN: A Teaching Curriculum for the Handicapped.
(Pesetsky, S and Burack, S.)

This curriculum has nine lessons of dance based on the authors experience in a pilot project teaching dance to TMI students. Activities are divided into 2 formats: discovering & exploring.

THE GREAT BIG BOOK OF RHYTHM (Jackie Weismann)

Ms. Weismann's book has a wealth of activities that can be adapted to teach rhythm and expressive concepts to handicapped students.

CREATIVE MOVEMENT FOR SPECIAL EDUCATORS (S. Kahaska)

The author has arranged movement activities to fit a seasonal, unit teaching plan. The activities are geared to EMI/TMI.

TEACHING MOVEMENT AND DANCE (Werkort, P.)

This curriculum out of the HIGH-SCOPE foundation uses a sequential approach to rhythmic movement. It also has a fabulous collection of the folk dance instructions that can be adapted.

RECORDS:

Hap Palmer	Pretend The Feel of Music Movin' Creative Movement & Rhythmic Exploration
Georgeana Stewart	Music for Creative Movement Aerobics USA A Thriller for Kids Walk Like the Aminals
Ella Jenkins	Play Your Instruments and Make a Pretty Sound

FILM MEDIA

AND SO THEY MOVE
(16mm, color, sound, 17 min.)

Content: Excellent film on movement education with physically handicapped elementary school children. Many practical and meaningful activities on fundamental movement experiences are presented with accompanying theoretical narration on the value of the activities.

Suggested Use: Helpful to physical education teachers and special educators.

Available from: Michigan State University, East Lansing, Michigan 48823.

CREATIVE ART CREATIVE MOVEMENT - AN INTEGRATED APPROACH
(1/2 inch or 3/4 inch videotape, 30 min.)

Content: A group of six trainable mentally retarded children led by Crystal Kinda, demonstrate a variety of creative movement activities. The classroom teacher will find many practical suggestions; some teachers may find the studio setting too "ideal". Excellent tape.

Suggested Use: Teacher training.

Available from: Crystasl Kinda, Creative Arts Department, Cantalician Center for Learning, 3233 Main Street, Buffalo, New York 14214.

CREATIVE MOVEMENT WITH BLIND/DEAF
(videotape)

Available from: New England Regional Center for Services for Deaf Blind, 175 North Beacon Street, Watertown, Massachusetts 02172.

CRYSTAL AND KEVIN
(1/2 inch or 3/4 inch videotape cassette, 30 min.)

Content: Crystal Kinda conducts a dance/movement session with a profoundly retarded 9-year-old boy. For brief moments, they enter each other's world by establishing eye contact and sharing sight, sounds and feelings.

Suggested Use: Teacher training, general audience.

Available from: Crystal Kinda, Creative Arts Department, Cantalician Center for Learning, 3233 Main Street, Buffalo, New York 14214.

ECHOES OF CHILDHOOD
(16 mm, color, sound, 20 min.)

Content: A documentary film of the perceptual motor developmental curriculum developed at the Bethune School in Minneapolis. Handicapped, retarded children learn through an integrated program of dance, movement, art, music, drama, poetry.

Suggested Use: Teacher training.

Available from: Chris Robson, 680 Beach Street, Suite 360, San Francisco, California 94109.

IN TOUCH
(16 mm, black/white, sound, 25 min.)

Content: A two-part film on the use of movement in rehabilitation of severely retarded children. Section I shows the training of teachers of exceptional children in a movement class, based on the Laban principles of dance. Section II shows teachers applying their lesson in their work with 7 to 10-year-olds.

Suggested Use: Teacher training and general audience presentation.

Available From: New York University Film Library, 26 Washington Place, New York, NY 10003.

SHOW ME
(16 mm, black/white, 30 min.)

Content: This film is designed to promote the teaching of movement and rhythms to the mentally retarded and provides a channel through which physical educators may introduce a program adapted to the specific needs of the mentally retarded.

Suggested Use: Teacher training, special educators.

Available From: United World Films, Inc., 221 Park Avenue, South, New York, NY 10003.

A VERY SPECIAL DANCE
(15 min.)

Content: A demonstration of the work of Ann Riordan, a professional dance artist and educator, revealing the abilities of handicapped individuals to be creative and to communicate with others through dance.

Suggested Use: General and professional audiences.

Available From: American Alliance for Health, Physical Education and Recreation, Washington, D.C.

"I used to think that only special people had talent and only special people had the need to express their creative feelings. I didn't know that anyone could dance, that people of great differences could communicate through movement, sharing their joys and pleasures, their anger and frustrations. Nor did I know that a large group of people could dance together and feel as one, or that you could dance alone and still be part of a group."

(from...A Time to Dance by Norma Canner)

TEACHING UNIT

COMPONENT THREE: DANCE HERITAGE: HISTORICAL AND CULTURAL

This final teaching unit in the dance/movement curriculum provides an opportunity for teachers to present structured "dance" lessons in three areas: (1) folk dance, (2) square dance, and (3) contemporary dance. Students who had a great deal of difficulty during the creative expression unit may find this unit more successful, as the activities and dances are very structured and more conducive to programmed learning and task analysis. The lessons are presented in the format of an all-school performance. Each lesson focuses on one particular dance, and offers suggestions for students at the three performance levels (awareness, imitation, and self-initiation). A brief history of the dance is provided for the teaching staff, along with ideas for costumes. Most of the dances have been modified so the severely and profoundly handicapped can perform them with limited assistance. The modifications are based on the author's experience assisting F.A.R. Conservatory for Therapeutic and Performing Arts in the dance program under the direction of teacher Kathy Boyce. The classroom teacher may use the unit to teach a year's program of dance lessons to a particular group of students or (s)he may have each class in the school select a dance to learn and perform in an all-school program.

An all-school performance allows students to participate as a spectator of dance as well as show their mastery of simple dance patterns and the enjoyment of simple steps. The experience of being part of this type of program will teach valuable social skills to students. It is a "normal" part of the school experience for most students. What is particularly gratifying for severely and profoundly handicapped individuals is that dance performance is often an area where their handicap is not a great disability. This can be an incredible boost to the student's self-esteem. The author has also found that parents and staff are pleasantly surprised at how capable the students are, and that the students gain a bit more respect as "able" individuals. Additionally, many severely and profoundly handicapped students are taught skills in a one-to-one teaching situation and have not had a lot of experience in large group situations. All the dance activities in all the teaching units have provided experiences for the students to learn how to be a member of a group. For each of us, part of our identity as a human being comes from our involvement in a group, whether in families, in the classroom, in the community, in a group living situation. A sense of belonging and connectedness to others is an integral part of our feelings of security and identity (Samuelson,1980). The school performance is an opportunity to showcase this sense of being part of something important.

The dances selected in this teaching unit support the component contents identified in the California dance/movement framework. There are a variety of tempos, beats, patterns and other factors of rhythm. The students have an opportunity to learn steps and dress in costumes from several cultures. Additionally, American and contemporary dances are included. An attempt was made to include some dances that wheel-chair bound students could participate in.

The individual dance activities presented in a program format are followed by examples of how portions of a dance curriculum have been integrated into a center-based program for severely and profoundly handicapped students, and a group home. Organized by a teacher for the speech and language impaired, the members of the Moses Field Dance Company used dance activities to work on language, cognitive, affective and gross motor objectives. The "Hoedowners" have used square dancing as a large part of their social-leisure program.

WE ARE THE WORLD: HISTORY AND CULTURE IN DANCE

Dance/Activity: Introduction of program, "We Are The World"

DANCE SELECTION BACKGROUND: "We Are The World" is a song composed by Lionel Richie and Michael Jackson to use in a fundraiser for famine victims in Ethiopia. A group of musicians formed a group titled USA for Africa and recorded the song, with the proceeds going to famine relief funds.

MATERIALS NEEDED: Recording of "We Are The World", students in costumes for other dance program selections.

PERFORMANCE LEVELS:

AWARENESS: The student will remain with group in his designated spot; move body to rhythm of the music; will tolerate peer holding hand.

IMITATION: The student will perform simple movements modeled by group leader (arm movements); will hold hands with peers, will sway self from left to right.

SELF-INITIATION: The student will demonstrate motor patterns learned given verbal cue from group leader.

PROCEDURE: This first selection is not a dance but rather a large group activity. All the students who are performing the dances in the show should be assembled in semi-circles or lines. If the students will be wearing costumes or using props in their dances, have them use them in this opening act. The group will be performing three basic movements: (1) extending arms outward from body in a circular fashion on the cue "we are the world", (2) extending arms outward, hands up toward sky on "lets keep giving", and (3) holding hands with peer, moving body side to side during the chorus.

ADAPTATIONS: You may wish to have student (or staff member) sign many of the key concepts of the song while it is playing and the students are performing. Have an audience sing/sign along and provide words to the song. Program computer assisted voice output aids with one or two of the key phrases so students in the audience may also be a real part of the program. Have a picture card board with "give", "children", "world" that students can point to during the song.

Dance Activity: Greek Zorba Dance (Misirlou)

DANCE SELECTION BACKGROUND: Greek folk dances may be divided into two main categories: (1) local dances which are danced by people who live in certain districts of Greece, and (2) the Panhellenic dances, those which are danced by all Greeks. The dance selected is one of the most popular. Most Greek dances are performed in lines or circles, without partners. Another popular Greek dance is the Sirtaki-Theodorakis. The variation of the "Zorba Dance" was taken from Folk Dancing by Jensen and Jensen.

MATERIALS NEEDED: Record titled "Folk Dance Fun" Band 8: Greek Zorba Dance, additional selection of Greek music; for costumes, boys can wear dark pants, white shirts with a bright sash at the waist, girls can wear a bright colored skirt, white blouse and black sash at the waist.

PERFORMANCE LEVELS:

AWARENESS:* The student will hold hand with peer at a high level; will move body in direction of the group movement.

IMITATION: The student will hold hands with peer at a high level; will step to the right or left given physical prompt; will step forward and backward; will maintain personal space within the group format.

SELF-INITIATION: The student will hold hands with peers at high level; will move feet in left and right direction upon verbal cue; will step forward and backward; will move feet in front/back of other parts.

*Staff should be aware that students functioning at an awareness level of performance will not perform many movements during a dance selection. Staff should try to limit the number of these students in performance dance groups to two or three.

PROCEDURE: This dance is done to music with four counts. There are two formations that staff teaching the dance can use. One is done in a circle formation and the other in a line formation. Again, as with the creative movement activities, the teaching staff may wish to make a masking tape circle or line to use as a boundary for the dancers. Ths adapted variation of the dance involves moving to the right and left and stepping forward and backward while holding hands at high levels. Dancers may wish to wear colorful ribbons on their ankles and wrist to indicate right and left. (For example, red could be right and green left, and staff could call out colors to indicate directions instead of directions. Sometimes this is helpful, sometimes it makes no difference. It just depends on the group.) The dance is performed as follows:

Measure	Count	Steps
1-2	8	No movement, just join hands at high level and bend knees, trying to keep beat with music.
3	1	Step to right with right foot.
	2	Point left foot (toe) forward.
	3	Step left foot behind right foot, moving to the right.
	4	Step to right with right foot.
4	4	Same as first measure

5	1	Step to the left with left foot.
	2	Point right foot (toe) forward.
	3	Step right foot behind left foot, stepping to the left.
	4	Step to the left with left foot.
6	4	Same as first measure.
7	1	Step forward with right foot.
	2	Bring left foot to right foot.
	3	Step forward with left foot.
	4	Bring right foot to left foot.*
8	4	Same as first measure.
9	1	Step backward with right foot.
	2	Bring left foot back to right foot.
	3	Step backward with left foot.
	4	Bring right foot to left foot.*
10-11	8	Same as 1-2 and then repeat the sequence.

*It isn't imperative that the dancers move their feet in the specific right/left pattern, as long as they alternate their feet in the two steps backward and forward.

Dance Activity: The Mexican Hat Dance (Jarabe Tapatio)

DANCE SELECTION BACKGROUND: The Mexican Hat Dance is a national dance and has a specific costume that goes with it. Details of the national costume can be found in Folk Dancing by Jensen and Jensen. The costume suggestions that follow have been taken from that source. This dance can be done in a large group, or with a partner, and two variations will follow.

MATERIALS NEEDED: The girls must be in any bright color (pink, blue, orange, yellow, black or white) with ribbons that contrast to the material. Skirts can be made of cotton or taffeta, and should be at least a circle and a half. Usually a white slip is worn underneath. Hair is done in braids, with colorful bows at the beginning and ending of the braid. Heavy jewelry is an important part of the costume: braclets, earrings and necklaces. The boys costume can be made by hand stitching white or silver braid down the sides of dark pants, and stitching some gold ornamental braid on a white shirt. Of course, the Mexican hats are worn. These can usually be purchased inexpensively at Toys R Us, or students could make their own out of paper maiche. The group will need to make a very large and colorful paper maiche hat to place in the center of the circle to dance around. The teacher will also need the record "Folk Dance Fun": Band 2 (either the vocal and instrumental or the instrumental version) of the "Mexican Hat Dance".

PERFORMANCE LEVELS:

AWARENESS: The student will stand in designated spot, will move in circular direction while holding hands with peer.

IMITATION: The student will clap hands given verbal and physical prompt; will hold hands with peers upon verbal directive; will move in a circular fashion; will start and stop movement upon direction.

(Students performing at these two levels should do the first variation of the dance.)

IMITATION: The student will clap hands given verbal and visual cues; will link arms with partner; will move with partner in a circular direction.

SELF-INITIATION: The student will kick feet outward from body given visual cue, will clap hands upon auditory cue, will link arms with partner; will move with partner in a circular direction; will start and stop movement on auditory cue.

(Students performing at these two levels should do the second variation of the dance.)

PROCEDURE:

Variation One:
This dance is done with all students in a large circle surrounding the large paper maiche hat. You may wish to have colorful x's to indicate where the students should stand. The students will stand with their hands on their hips and clap their hands when they hear the world "and clap with their hands, one, two" along with the claps in the record. When the vocalist sings "and we'll all dance the Mexican Hat dance" the group should join hands and circle left, moving around the hat until they return to their spots. The group repeats the first part of clapping, and then moves to the right when the second opportunity to circle around the hat comes up.

Variation Two:
This dance is also done in a circle formation, but the students will be paired with a partner and will do the dance in their same spot. The teacher may still wish to use the x's to mark the home spot for the dancers. The students should be on their home spot, facing their partners, hands on hips, when the music begins. Ideally, this dance is done in 3/4 beats, and the students should tap each heel alternately forward on each measure, and then clap hands twice. As an example, with the first measure of the song, the steps should be:

Beat	Step
1	Right foot/heel outward
2	Right foot back to home position (next to left)
3	Left foot/heel outward
4	Left foot back to home position; clap hands twice.

(After several months practicing, the severely and profoundly handicapped students at the FAR Conservatory DID learn how to do this.)

If this appears to be much too difficult for the group, simply have them stand in home position, facing their partner, hands on hips, and clap on cue. When the vocalists sings, "and we'll all do the Mexican Hat dance", the partners will link arms and move in a circular direction until the tempo of the music changes. They then face each other, and repeat the clapping steps, then repeating the circle.

For both variations, the staff may wish to record three selections of this same song as to allow the students ample time to dance. This can be recorded on a cassette tape and played during the performance.

Dance Activity: German Clapping Dance

DANCE SELECTION BACKGROUND: Many of the German folk dances involved some kind of clapping or coordinated arm movements. One popular folk dance, the D'Hammerchiedsh'sellin, was once a dance for men only, and it's name means the "blacksmith's apprentice". It consists mainly of intricate clappng arm movements. The German Clapping Dance, of which this activity is a variation, was designed by Georgina Stewart to capture the essence of German dances in a simple dance for children.

MATERIALS NEEDED: Record titled "Folk Dance Fun", Band Four: instrumental and vocal selection; costumes for dancers: girls can wear a colorful print skirt with a white apron, a white blouse with a black vest (the dress is commonly called a dirndl) and white knee socks. The boys can wear white shirts, shorts with suspenders, and knee socks. The boys may also wear an Alpine hat with a large feather.

PERFORMANCE LEVELS:

AWARENESS: The student will walk forward given a physical prompt; will attempt to clap hands; will move in a circular direction given physical prompt; will stand in designated space.

IMITATION: The student will walk forward given verbal and visual cue; will hold hands with peer; will move in a circular direction given verbal and visual cue; will slap thighs and clap hands given visual cue; will imitate arm movements modeled by group leader (shake hands, wave, extend arms outward).

(Students performing at these two levels should perform the first variation of the dance.)

IMITATION: Same objectives as stated above and including student will link arms with partner and move with partner in a circular direction.

SELF-INITIATION: The student will slap thighs and clap hands given cue; will link arms with partner and move with partner in circular dirction; will use auditory cues from music to direct movements; will use group leader as model for performing specific movements.

PROCEDURE

Variation One:
Have the students in two equal lines, facing each other for the start of the dance. The lines should be about six feet apart. As the song begins and when you hear "Find a partner . . .", have the students take three steps forward and stop. Shake the person's hand facing you as you hear "will you dance with me today". Stand in the lines and get ready to do the clapping. You may wish to try to have the students slap their thighs twice and then clap. Ideally, the pattern for the slapping/clapping is: Slap thighs twice, clap six; slap thighs twice, clap four; slap thighs twice, clap six; slap thighs twice, clap four. Encourage any clapping with this first variation of the dance. Move three steps backward, grab hands, and move in a circular direction. Continue moving in a circle during the two musical stanzas. At the end of the second musical stanza, the group leader should break the circle and move the group into one long line facing the audience. When the vocalist sings "Thank you for the dance . . .", have the students wave hands goodbye. As the singer ends the song, have the dancers extend their arms outward toward the audience ("Won't you do it one last time with me?"). Repeat the clapping sequence.

Variation Two:
This dance is done with the students all in a line. There should be an even number of students so they can all work with a partner. As the song sings "Find a partner", the dancers should turn to their designated partner and shake their hands when the words state "will you dance along with me today?"

After they shake hands, have them place their hands on their hips and get ready for the clapping sequence. The slapping/clapping sequence is the same as outlined in variation one. After the clapping, the partners shake hands. When the instrumental "Alpine" music starts, the partners link arms and move in a circle, staying on their home spot. (The group leader should be stating "turn" during this part.) The leader will indicate when the dancers need to stop, and have them face their partner and repeat the clapping sequence (the group leader should be stating, "slap, slap", "clap, clap, clap, clap, clap, clap . . . etc. while also modeling the pattern). When the pattern is done, the dancers shake their partners hand and turn in a line and should be facing the audience when the vocalist starts singing again. The students will have their hands on their hips and sway side to side. During the line "Thank you for the dance . . .", they should wave goodbye to the audience. Their arms should be extended toward the audience when the song states "won't you do it one last time with me". The group then repeats the clapping/slapping sequence.

Dance Activity: Italian Tarantella

DANCE SELECTION BACKGROUND: Little information appeared to be available regarding the origin of this dance. Like most Italian folk dances, it is a very old dance and goes back to the time when, in the Italian countryside, the opportunities for meeting and celebrating with people were rare. The dance reflects the joy of life with other people, and an invitation to happy festivals (ICHPER, 1967).

MATERIALS NEEDED: There are several props that are used in this adapted version of the Tarantella. First, the staff needs to acquire a tether-ball pole that can serve as a kind of "Maypole". Attach crepe paper (ribbons ten feet long, three inches in diameter are more durable, but costly) streamers to the pole, one for each dancer. Use the colors of the Italian flag: red, green and white. Each dancer should also have a tambourine with ribbons (red, white, green) strung through the holes. If you do not have enough tambourines, use sturdy paper plates with crepe paper streamers for the students to shake. Dancers can be dressed in white shirts and dark pants and have a brightly colored sash (red/green) tied at their waist. Girls can also wear hair ribbons. The staff will also need the record "Folk Dance Fun" Band 6: vocal and instrumental.

PERFORMANCE LEVELS:

AWARENESS: The student will grasp streamer; will shake tambourine; will move in a circle; will stop movement when given a prompt.

IMITATION: The student will move streamers up and down given visual/verbal cue; will tap knees on cue; will shake tambourine at a high level; will walk fastly in circular movements; will stop and start movements given verbal cue.

SELF-INITIATION: The student will move streamers up and down; will extend right foot/heel forward and back; will tap knees with tambourine; will shake tambourine at a high level; will attempt to skip in a circular direction; will start and stop movements upon auditory cue.

PROCEDURE:

Have the "may-pole" in the middle of the circle and the dancers placed around the pole, with a streamer for each dancer. The staff may wish to mark home spots with a large x. The students should be standing so their left side faces the streamer and their right hand is holding the tambourine. The dance is as follows.

Measure	Steps
1-2	Stand at home spot, move ribbon/streamers up and down.
3-4	"With a heel and then a toe." Move right foot out to side, bring it back to left foot at the home spot.

5-7 "Tap your knee, shake your tambourine". The dancers will tap their knees twice with the tambourine and then shake it it at a high level.

8-9 Stand at home spot, move ribbon/streamers up and down.

When the instrumental music starts, the group should move very fast in a circle direction. When the vocal starts, the group should be on a home spot, and then repeats this entire sequence. During the final two lyrical measures, the group waits on their home spot, and then ends by shaking their tambourine three times.

Dance Activity: Hawaiian Hukilau Dance

DANCE SELECTION BACKGROUND: Many Hawaiian Dances (such as hulas) are indicative of the tribal dances that are a part of Polynesian cultures. The dances are usually done in a line, and the purpose of the dance is to perform and entertain by telling a story that is a part of the life and culture of the group. Most of the emphasis is placed on hand and arm movements. This particular dance (Hukilau) describes a fishing party in the islands.

MATERIALS NEEDED: Record titled "Folk Dance Fun"; Band 5, the vocal and instrumental version; costumes for dancers. The dancers can wear "grass skirts" that are made by stapling streamers of crepe paper onto a sash of old material that can then be tied around the dancers waist. Inexpensive leis should be purchased and worn around the neck. The dancers should wear a type of floral headpiece: green leaf wreath for boys (construction paper leaves); tissue paper "tropical" flowers for the girls. It is important to note that this dance can be done by severely and profoundly handicapped students who are also in wheelchairs, as it is not necessary to perform any leg movements in the dance.

PERFORMANCE LEVELS:

AWARENESS: The student will move arms in direction away from body.

IMITATION: The student will move arms outward from body; will move arms toward body; will imitate "casting" movements; will place hands together when arms are extended.

SELF-INITIATION: The student will perform the movements that have been modeled by the group leader; will use fishing prop.

PROCEDURE:

All the dancers should be in a line facing the audience.

Lyrics	Movements
We're going to the Hukilau . . .	Move to the right*, pretend to pull in the fishing nets.
Everybody loves a Hukilau . . .	Open arms very wide.

We throw our nets . . .	Bring both arms overhead, cast out towards audience.
All the ama . . . come swimming to me	Arms extended in front of body, hands together, imitate fish moving.
Going to the Hukilau	Arms apart, imitate pulling in the fishing nets.
What a wonderful day	Cast nets out . . . arms moving out away from body. **
Hukilau nets . . .	Move arms side to side. **

Repeat all the actions listed above when the lyrics are repeatd.

* For nonambulatory students, omit the step to the right.
** For self-initiation level students, have them pick up dowel prop with a large paper fish attached to it and "cast out" during the four lines. When the first stanza is repeated, they can simply drop the poles and fish and complete the actions.

Dance Activity: Selections from America . . . "Born in the USA"

DANCE SELECTION BACKGROUND: The folk and pop culture in the United States has resulted in some long-lasting and many "fad" dances. The dances that have been selected here include one "folk dance" and several simple dances from the '60's. The '60's dances were chosen because of their very simple movements, and their adaptability to wheelchair students. Staff with a dance background, who have a talent for adapting some of the more popular current dances, should by all means do so for teaching dance in a social/recreational context.

Each dance will be described separately and the materials will be listed for individual routines. If teaching staff wishes to include all the dances in a performance, or do a separate performance highlighting the USA, it may be desirable to have an introduction activity to include less able students or all of the awareness level students. Have these students place themselves on a home spot on a line facing the audience. Their costumes should be red, white and blue. You could have tall paper hats out of red, white and blue construction paper for the boys, and headbands with silver stars (aluminum foil covering cardboard cutouts) for the girls. Play the song "Born in the USA" and have the students hold (and hopefully wave) flags or shake wrist bells (tied with streamers also). If students are capable, some of them could shake tambourines with red, white and blue streamers. This is a nice activity and provides an answer and a way to involve students whose teacher always states "My kids are too low functioning to take part in anything".

Dance Activity: "The Hoedowners" (Square Dancing)

MATERIALS NEEDED: Use any square dance music that does not have calls. In many instances, public libraries will have records that can be loaned out, so teaching staff can select appropriate music without having to purchase a lot of it. Also, the record album "Folk Dance Fun" has an instrumental version of "Pop Goes the Weasel" that dancers can do this version of the Virginia Reel to. Costumes for the dancers can be any country western look, with the girls wearing large, circle cotton skirts. More information on square dancing and the severely and profoundly handicapped is provided at the end of this performance unit in the section titled "Dance Clubs: How it can work in Schools".

PERFORMANCE LEVELS:

AWARENESS: It will be difficult for many students at this level to participate in square dancing. There should probably be no more than three (out of twelve) students at this performing level in the square dance group, and these students should be paired with a more able performing dancer. The objective for the student will be that (s)he will allow the partner to guide him/her through movements indicated by the callers verbal directive.

IMITATION: The student will imitate performing the following movements when given visual and verbal cue: walking forward, walking backward, clapping hands, linking arms with partners, walking in a circle direction, holding hands with partner and moving to a side direction (slide); holding hands with partner with arms extended at a high level.

SELF-IMITATION: The student will perform all the movements listed in the imitation level upon a verbal cue.

PROCEDURE:

This is a very basic version of the Virginia Reel. It will be very helpful to have three teaching staff members to assist students learning this dance. One will act as a caller, stating and signing the directions. The other two will assist in the movements, especially the slide of the head couple and the movement of the line under the bridge. It is best to try to limit this dance to 6 couples (12 students). The dance starts off by having the dancers form two lines, facing each other. These are the basic movement steps:

Step One:	Dancers stand face to face, on their home spot.
Step Two:	Clap hands while standing in place, waiting for first call.
Step Three:	Three steps forward, clap your hands.
Step Four:	Three steps back (to home spot), clap hands.
Step Five:	Three steps forward, clap your hands.
Step Six:	Three steps back (to home spot), clap hands.
Step Seven:	Walk forward to partner, link right arms.
Step Eight:	Circle arm in arm, walk back to home spot.
Step Nine:	Couple at the head line, join both hands, facing each other, and "slide" (side steps, foot to foot) down to end of line and back. Other dancers should be on home spot clapping.

Step Ten: Head couple releases hands, leads line to end (following leader around) away from other line.

Step Eleven: Head couple meets, holds both hands, arms at a high level, making an arch for dancers to go through.

Step Twelve: Each pair of dancers joins hands and goes through the arch, moving until they are at the home spot. The first dancers through the arch are the new head couple, and the dance is repeated when every dancer is on a home spot.

These twelve steps are repeated until every couple has had a turn. Naturally, you will need a LONG version of music that you can use for the Virginia Reel.

Dance Activity: The Monkey

MATERIALS NEEDED: No particular costumes are needed, unless you want to give the students a particular '60's look. Staff may wish to use the record "Fun Dances for Children" by Paul Longdon for Kimbo Records. This has instructions plus an instrumental version of the song "The Monkey" that children can perform to. Teaching staff may prefer to choose one of their personal favorites from the '60's to perform the dance to.

PERFORMANCE LEVELS:

AWARENESS: The student will attempt to move arms up and down.

IMITATION: The student will move arms up and down, in alternation, given visual and verbal cue.

SELF-INITIATION: The student will assume starting hand position; will move arms up and down in alternation, keeping beat with music; will start and stop movement on cue.

PROCEDURE:

This dance can be done by both ambulatory and wheelchair bound severely and profoundly handicapped students. The steps listed below are designed for ambulatory students. Simply omit standing position for the wheelchair students.

The dance is done to two counts.

Starting position: Feet spread side by side and flat on the floor. Have the dancers slightly bend their knees. The arms should be extended forward at waist level, with the elbows slightly bent.

Count #1: Keeping the feet flat on the floor, bounce by flexing both knees slightly. At the same time, lift the left hand and arm upward while lowering the right.

Count #2: Bounce again, raising the right hand and lowering the left as if climbing a rope. Repeat and continue . . . now you're doing the Funky Monkey.

The wheelchair students would simply do the arm movements, omitting the knee flexing. For the performance in a show, the students may want to make a backdrop of signs/slogans from the '60's using day-glo paint, including peace signs, daisies, other graffitti.

Dance Activity: The Funky Broadway

MATERIALS NEEDED: Same costumes and props as listed under "The Monkey". The staff may wish to use the song "Boogaloo Down Broadway" with this, or use the instrumental selection provided on the record "Fun Dances for Children" by Paul Congdon.

PERFORMANCE LEVELS:

AWARENESS: The student will attempt to move arms up and down.

IMITATION: The student will move both arms up, then down, keeping arms at shoulder height; will move body forward and backward.

SELF-INITIATION: The student will perform dance movements given verbal and visual cue by teacher.

PROCEDURE:

This dance is done with students standing in a line; in two lines facing each other, or randomly placed on home spots throughout the dance floor. It is done to two counts.

Starting position: Spread feet apart, shoulder width. Students should try to keep knees straight. Elbows should be bent at right angles and raised sideward at shoulder height. Hands are hanging down. Bend slightly forward.

Starting Position Count #1

Count #2

Count #1: Maintain starting position for the first count.
Count #2: Keeping the elbows at shoulder height, raise both hands forward and upward while leaning back and bending both knees. Return to starting position (Count #1) and continue.

Dance Activity: The Swim

MATERIALS NEEDED: You may want to do costumes with girls in bathing suits, or have students in tee-shirts and jeans, or colorful print shirts and shorts. They could also wear the leis from the Hawaiian dances. Songs could be selected from any Beach Boys album, or use the original "Do the Swim" by Bobby Freeman. This is another dance that can be adapted to wheelchair users. Just omit the standing part and the knee bends when using the dance with these severely and profoundly handicapped students.

PERFORMANCE LEVELS:

AWARENESS: The student will attempt to move arms forward and back from body.

IMITATION: The student will imitate moving arms in forward extension from body, and back in alternation).

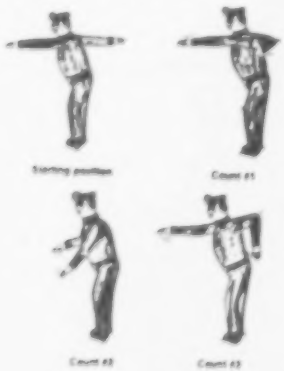
SELF-INITIATION: The student will move arms forward and backward in alternation; will bend knee when same side arm is extended.

PROCEDURE:

This dance is done in the same format as described in the Funky Broadway, and the dance is done in four counts per measure.

Starting position: Stand with feet together, with the left knee slightly bent and the left heel slightly raised (self-initiation level students only). Extend left arm forward and the right arms back at shoulder level. Bend slightly at waist.

Count #1: Keep left arm forward, bring right arm to side in a "swimming motion". Lower left heel to ground.
Count #2: Lower left arm to side, bend right knee.
Count #3: Extend right arm forward, bring left arm back in "swimming motion". Lower right heel to ground.
Count #4: Assume starting position



Repeat the sequence and continue dancing throught the song.

-FP-

Dance Activity: The Twist

MATERIALS NEEDED: Students could wear costumes reflecting a '50's look, although the twist was actually a dance of the early '60's. There are many twist records, most notably by Chubby Checker, although a good one is "Twistin' the Night Away" by Sam Cooke. Backdrops for this dance performance could be large circles of cardboard cut from appliance boxes and painted to look like 45 RPM records. It is an easy prop for the students to make themselves and place on the wall for their performance. This is another dance that can be adapted to wheelchair users.

PERFORMANCE LEVELS:

AWARENESS: The student will attempt to move arms from side to side.

IMITATION: The student will imitate moving arms from one side of the body to the other; will bend knees slightly, will point right foot forward.

SELF-INITIATION: The student will perform arm movements modeled by teacher; will bend knees slightly; will point right foot forward; will move foot in opposite direction of arm movements.

PROCEDURE:

This dance is described for ambulatory students, and is described with the footwork that should accompany the arm movements. Many severely and profoundly handicapped students find it very difficult to do the footwork in conjunction with the arm movements, so this will probably have to be modified fo fit the needs of the particular group. Students using wheelchairs would do the arm movements only. This dance is done to two counts.

Starting position: The right foot is slightly forward, with the heel resting on the floor, toe up. The left knee is slightly bent. Arms are at the sides, bent at right angles (by the dancers waist) with hands (fisted) in front of the body.

Starting Position

Count #1

Count #2

Count #1: Point the foot to the left, at the same time moving the arms and hands to the right, keeping elbows at the sides.
Count #2: Point the foot to the right (keeping heel on the ground) while moving the arms and hands to the left, keeping the elbows at the sides.

Repeat . . . allow the body to twist naturally. That's how you twist the night away.

Other "old time" dances that are relatively easy to adapt include the "Freddie" (do it to "I'm Telling You Now" by Gerry & The Pacemakers) and the "Pony". Instructions for these dances can also be found on the aforementioned record album "Fun Dances for Children", available through Kimbo records.

Dance Activity: South African Carriage Dance (Tant' Hessie)

DANCE SELECTION BACKGROUND: There are two types of "carriage" dances that are included in this activity. Tant' Hessie is the easier of the two, and the name means "Aunt Esther's White Horse". The second dance is titled "Daar Kom Die Wa" (meaning "There Comes The Carriage"). Both dances are done in a double circle, with boys and girls standing side by side, girls on the inside of the circle. The dance is from the nineteenth century, and strongly reflects the British/English heritage that for so long has been a part of South Africa (Jensen and Jensen, 1973; ICHPER, 1967). Most collections of folk dances have published thse dances of South Africa that are probably more a part of the white minority culture than the emerging African independent nations. Persons desiring dances that reflect newly formed African nations should consult more recently printed documents of African heritage.

MATERIALS NEEDED: The costumes for the dance should reflect colors and clothing that are native to Africa, even though this could vary from country to country within the African nation. The teacher should select a song from a South African music collection (Folkraft Records), something that has a 2/4 meter.

PERFORMANCE LEVELS:

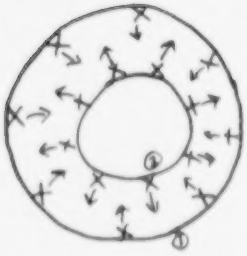
AWARENESS: The student will move forward and backward when peer is holding hand.

IMITATION: The student will walk forward; will walk backward; will circle around peer; will step forward with one foot; will extend arms; will hold hands with peer.

SELF-INITIATION: The student will perform all movements listed in imitation level given auditory cue.

PROCEDURE: Tant' Hessie

The teaching staff may wish to outline the double circle formation and provide students with x's to indicate their home spot. The girls will be on the inside circle, the boys on the outside, facing each other.



① students on home spot facing direction of arrow.

② students on home spot facing direction of arrow.

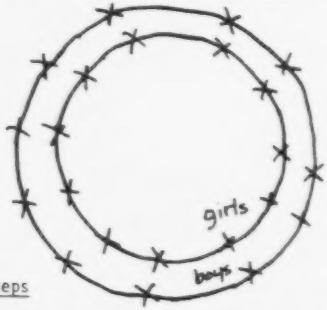
Measure	Steps
1-4	Have the students standing on their home spot, holding hands, waiting with no movement.
	Part I
1-2	Walk forward four steps, while holding hands. Move close to the circle, stepping between the dancers in the opposite circle, with right shoulders adjacent. It should look like one big single circle.
3-4	Walk back, taking four steps, to the home spot.
5-8	Repeat the patterns for measures 1-4.
	Part II
1-4	Walk forward four steps, perform a do-sa-do with partner (circle around the partner, passing right shoulders, then left shoulders) and walk four steps back to home spot.
5-7	Walk forward four steps, perform a see-saw with partner (circle around the partner passing left shoulders, then right shoulders) and walk back to home spot.*
8	Step toward partner, extend arms toward partner, and shout "hey" (or fascimile).
1-4	Girls move four steps to the right (side steps) and stop on new home spot, and should be facing a new partner.

Repeat Parts I and II.

*If the students don't learn the see-saw, just have them perform two do-sa-do's.

PROCEDURE: Daar Kom Die Wa

The teaching staff will mark out a formation of the double circle. This dance has the girls and boys standing side by side, with the girls on the inside of the circle. Hands are held, crossed, with the boy holding the girls right, and the left hand holding the left hand.



Measure	Steps
1	Take four steps forward, starting with the right foot.
2	Take four "springy" steps forward, like a running step, lifting knees while stepping.
3	Repeat Measure 1.
4	Repeat Measure 2.
5-6	Boys swing their partners around clockwise.
7-8	Boys swing partners counterclockwise.

Boys step forward to new home spot and a new partner, and then repeat the entire ance. Keep repeating until everyone has had a turn with each partner.

Dance Activity: "It's A Small, Small World"

DANCE SELECTION BACKGROUND: This activity was selected to be included in the all school performance not because it is a "dance", but because it provides an opportunity for a classroom of young, severely and profoundly handicapped children to take part in all-school program. This activity is done to the song selection from Disneyland in the exhibit "It's a Small, Small World", which shows little children in costumes from all over the world. Teaching staff have often found that the younger children have difficulty maintaining a long enough attention span to learn a "part" or "role", and this type of activity is short enough to accommodate their special needs, yet still give them a part.

MATERIALS NEEDED: Basically, the children are in costumes reflecting the different countries. Staff could consult a souvenier book on the Disneyland/Disneyworld exhibits to get ideas for costuming. The children will probably need home spots marked in a line so they have an idea of where to walk to when they parade on stage. The staff will also need a recording of "It's A Small, Small World" by Walt Disney Records. If there is a student in the school that has good sign language ability, (s)he may wish to sign the phrase while the children are walking on the stage.

PERFORMANCE OBJECTIVES: The student will walk on stage to his designated spot; will join hands with peer during the musical selection.

PROCEDURE:

Have the line marked out with an "x" for each child that will be walking out in costume. While the song is playing, each child will walk to his/her spot on the line when given a physical prompt. A staff member should be standing on the spot the child is to walk to in order to assist him in stopping, holding a peers hand, and facing the audience. At the end of the song, the children can walk hand-in-hand off the stage.

Dance Activity: So Long, Farewell (from the Sound of Music)

DANCE SELECTION BACKGROUND: This song is meant to be a closing activity. The music selection is Austrian, and is from the soundtrack The Sound of Music. The activity is not a dance.

MATERIALS NEEDED: Recording of "So Long, Farewell". This can either be from the original soundtrack from the Sound of Music, or the staff can use the selection from "Folk Dance Fun": Band 9, vocal and instrumental. The group of students that can be the focus of this activity can be wheelchair bound students. The costumes should be Austrian, or similar to those described in the German Clapping Dance. After the wheelchair students perform during the first lyrics, the dancers in the school show can all walk on stage and say goodbye to the audience.

PERFORMANCE LEVELS:

AWARENESS: The student will allow peers to shake his hand; will attempt to move hands in a wave; will tolerate hat being placed on head.

IMITATION: The student will wave arms in imitation of teacher, will shake peers hand, will walk on stage given physical/verbal prompt.

SELF-INITIATION: The student will use augmentative communication device to say "goodbye"; will wave hands goodbye; will walk on and off stage given cue.

PROCEDURE:

The first group of students, in wheelchairs, are on the stage in a line. If possible, have a VOCA programmed so the students can "say" goodbye.

Step One: During the first stanza, have the students wave goodbye during the singing.

Step Two: During the instrumental, have the students press the communication device to say "goodbye".

Step Three: During the ending lyrics, the students again wave goodbye.

Record enough instrumental music on a cassette so that each group of dancers in the show has an opportunity to walk out on stage and wave goodbye to the audience. This is the closing activity of the all-school performance!

DANCE CLUBS: HOW IT CAN WORK IN SCHOOLS AND GROUP HOMES

One of the component contents of the Dance Heritage section within the "Dance/Movement Framework" is that the students would gain an understanding that dance has a place in our culture as recreation and as a vocation, and they would realize that dance is a part of everyday life. A problem can arise when the students respond well to a dance unit, but have no other place to use these skills outside of classroom instruction.

Developing a "dance troupe" or dance club is one creative way of solving the issue of where students can dance. Staff at the Moses Field Center for the severely impaired (Detroit) have recently formed a "dance troupe" titled the MOSES FIELD DANCE COMPANY. This venture was undertaken by two support staff in the building, a teacher of the speech and language impaired and an occupational therapist. Both professionals saw it as a unique way to teach some needed skills: imitation, following one-step commands, motor control and sequencing. Once they decided to really get the dance company off the ground, tryouts were held. Requirements for admission were tough! Each student had to have the ability to imitate a gross motor movment and follow a one-step command, but most importantly they needed the desire to DANCE! Twelve severely mentally impaired (ambulatory) students were selected for the dance troupe. Once the members were selected, the staff at Moses Field were asked to "sponsor" a dancer. The sponsor donated $4.00 so the dance company could purchase silk-screened teeshirts with the Dance Company emblem (a pair of beaten up tennis shoes).

With costumes on the way, the dance company got to work to prepare for their first performance. All the dancers were accustomed to being "solo" performers and had little use for being part of a group. The dance company practiced three times per week, from 2:00 - 2:30. Although no help was asked for from the two "directors", several instructional aides got caught up in the spirit of the dance company and asked if they could come to the practice sessions and work with the students. This resulted in the practice sessions having three instructors for twelve students.

The troupe leaders selected "Eye of the Tiger" (see Creative Expression teaching unit) as the first dance. Arrangements were made to have the dance company perform at half-time of the staff basketball game which is performed yearly for the students at the center. "Eye of the Tiger" had limited movements and much repetition, but provided the necessary training in sequencing the movements. The morning of the basketball game, dress rehersal was scheduled. Chaos was the order of the day. Troupe directors Karen Agresta and Chris Kosal-Smither were apprehensive at best. Could this crew get it together?

Half-time at the basketball game, the introductory cue is given to the Moses Field Dance Company. The group straightens up, marches into the gym, and performs a flawless routine. The applause from the staff and students is thunderous. One teacher, who had several students in the dance company, delivers a dozen red roses to the dancers. Several interesting outcomes resulted from this first endeavor. The first was how "normal" the students behaved during the dance troupe sessions. They fooled around, singled out troupe members who weren't "behaving", and acted like irresponsible kids during dress rehersal. Staff working with the dance troupe couldn't help but notice how similar this behavior was to normal kids who work on a group performance. When the time came to go onstage, they knew exactly what to do and how to perform. The attitude of several staff members changed toward the performers. There were several comments expressing how they didn't really believe the students were capable of performing a simple routine, and how impressed they were at their performance. The dance troupe is still in existence at Moses Field, with routines to "Flashdance" and "Be True To Your School" added to the repetoire. The Dance Company is a shining example of introducing a "normalized" extra-curricular activity to the school environments of severely and profoundly handicapped students.

A similiar experience happened at one group home in Oakland County. This particular group home had six severely mentally retarded male residents. They enrolled as a group in a dance class at the F.A.R. Conservatory for Performing and Therapeutic Arts in Birmingham, Michigan. The dance teacher, Kathleen Boyce, decided that these six men would be the new square dance club, "The Hoedowners", and that they could use the dance skills they would acquire by performing and hosting "Saturday Night Socials" at their group home. The author was a volunteer at FAR during this time, and was extremely skeptical of the ability of this group for learning the seemingly complex motor patterns required of square dancing. After a year of dance class (held for one hour every Saturday), these young men had learned how to perform the Virginia Reel, a variation of Cotten-Eyed Joe and were learning how to do th right hand star. The men enjoyed this "club", and had purchased western shirts, jeans and bandanas that they wore to class. Whenever they were told they could dance "anyway you want", in other words, "free choice", they always lined up in the starting position to do the Virginia Reel. Kathy Boyce is an extremely gifted teacher. Her approach to teaching dance to severely and profoundly handicapped individuals is to model the classes after the dance classes she teaches in adult education and local dance studios, but to adapt and modify the dance steps and movements to accomodate the abilities of whatever group she may be working with. She taught the Hoedowners using two basic methods. One was to adapt versions of established square dances (The Virginia Reel, outlined in the dance activity section, is an example of the adapted dances). Secondly, she taught modifications of some of the basic fifty movements (Jensen and Jensen, 1973). Specifically, these movements were:

Circle left or right: Join hands and circle as directed by the caller.

Walk (shuffle): Men place hands on back of hips, women hold skirts slightly outward.

Forward and back: Forward three steps, back three steps.

Honor: Bow or courtsey to your partner.

Do-sa-do: Two partners face each other and move forward until they pass right shoulders. Then each one moves to the right as they pass back to back, continuing passing left shoulders as they move backward into their starting position.

Promenade: Two dancers walk side by side in the promenade position and move counterclockwise unless directed otherwise. They continue around the set until they reach their home position. The promenade has dancers holding right hands and left hands.

Grand right and left: In a square or circle formation facing each other join right hands and move forward, passing right shoulders (men counterclockwise and ladies clockwise). Each person then gives a left hand to the next, a right to the next and so on until each dancer meets his partner and is then ready to follow the next call. (Yes, skeptics, the group DID learn to do this after a year of lessons and MUCH prompting from the teacher and two volunteers.)

Allemande Left: Two dancers facing each other join left hands (right hands for allemande right), walk around each other and move back to starting position. This movement is usually performed with the corner person, and is commonly followed by the grand right and left.

Star and Star promenade positions: The star formation may be assumed by any two or more dancers, however it usually involves four, such as the four ladies, the four men, the head couples or the side couples. When a right-hand-star is formed, all of the dancers in the star face clockwise, extend the right arm to the center, and form a hub by grasping the wrist of the person in front or by reaching hand to the center. The star rotates in the direction the dancers are facing unless the caller directs otherwise. To form a left-hand star, the dancers face counterclockwise and extend left hands to the center.

Brown (1979) mentions that square dancing is a good activity to use to teach several of the component areas mentioned in the Dance/Movement framework, but specifically in component one (multisensory integration) it stresses directionality, relationships, motor efficiency and temporal concepts. Within the dance heritage component, square dancing allows students to gain an understanding of dance through learning steps and patterns and to experience the joy of dancing as a part of a group and forming relationships with peers through dance. Brown offers these suggestions based on his experience of teaching square dance to severely and profoundly handicapped individuals in Texas.

(1) Choreograph or select a simple dance. (Teachers who want to incorporate the "Hoedowner" club into their school can use the basic movements mentioned above as the steps within the square dance.)

(2) Select a single/double visitation figure type as they offer continuous repitition. (Teachers may wish to obtain a book through the public library on square dancing which has diagrams of many of the figures.)

(3) Demonstrate. Over and over.

(4) Dance with each student.

(5) Select any hoe-down record, but try to select one without calls, so you can use your own. A sample of what a simple dance would be like follows:

"Gentlemen to the center; gentlemen back again,
Ladies to the middle, go back to your friend.
Everyone turn around, now turn the other way,
Take a walk around the block and come back home to stay."

Other suggestions for square dancing (or any kind of folk dancing), is to mark the floor with masking tape to indicate the "home positions". Each couple can have their own color as their home color. Also, you may wish to have wrist bands for each of the dancers and use colors associated with direction words, such as red for right and green for left. There have also been organizations that have worked out square dancing routines for persons in wheelchairs. One such organization is the Colorado Wheelers, and they have also put together a thirty-minute cassette tape that teaches staff how to conduct a wheelchair square dance. The organization can be reached at 525 Meadowlark Drive, Lakewood, Colorado 80226.

It is just as easy for teaching staff to start a Folk Dance Club as it is to develop a "Dance Company" or "Hoedowners". The development process can model that of the dance company at the Moses Field Center, with ancillary staff acting as coaches and selecting certain students to work with. It is hoped that with this particular component of the dance/movement framework, it will not have a "culminating" activity, as one of the long-term objectives was that the student will somehow communicate the desire to continue active involvement in dance as a spectator or as a participant. Severely and profoundly handicapped individuals who have taken part in the dance activities in this component section will have built an understanding of dance through learning the dance patterns, steps and movements of different culture and time periods. Their participation in these activities will have allowed them to experience the rhythmic factors in all dance, and they hopefully will have shown much enjoyment at learning steps and doing simple patterns of dance. Participating as a performer in an all school show, as performers in a dance club, or performing in a group for another class will help them enjoy being a spectator of dance, whether watching a live performance or film of dance. Dance is a universal language, a universal art that has the human body as its only tool. It is an equal experience that we can share with every individual.

"I just want to find someone and fall in love, and get married. I want to have a kid and see him be a tooth in the school play."

[Tom Hanks, from the movie SPLASH]

Perhaps Tom Hanks was expressing a universal yearning when he was lamenting over the things he needed in his life to make him happy. If there is one thing that educators tend to discount in special education, it is the value of the all-school show. Surely we can all remember when we were raindrops, or townspeople. Most of us can recall what it meant to be a member of the chorus line. A chosen few can even remember the opening night jitters, when they had the lead role as Mary or Joseph, Santa Claus, Annie Oakley, Fanny Brice or Eliza Doolittle. The opportunity to showcase what we've learned in a group experience, in performance for the people that mean the most in our lives (our friends and family) is usually never afforded to the severely and profoundly handicapped student. Most of the time, it is because educators and other well-meaning individuals do not see these individuals as being able to do "much". If there is one idea gained from reading this resource manual, please let it be that there is a role for everyone in performing. Many of the activities have included ideas for including students who are at an "awareness" level of performance.

The role of performing arts in the lives of severely and profoundly handicapped students and their families can best be illustrated by an experience at Moses Field Center in Detroit. This is a segregated program for students through age twenty-six that is located in the inner city. The parent involvement in the school is minimal. There is a core group of parents who will attend meetings, but even for the IEPC, the turn-out rate for parents is well below 40%.

One year a rather enterprising teacher, Kathy Linn, masterminded an all-school program for Christmas. She gave each classroom directions to come up with a five to ten minute performance to be included in the show. All the students and staff worked hard during December to come up with a routine, costumes and props. The creativity of the staff with some of the performances was surprising. Ms. Linn sent notes home to the parents inviting them to come, during the school day, to the performance. On the day of the performance, the custodian set up the usual twenty chairs. As the performance time arrived, it was obvious that the turn-out was well beyond what was expected. There was a hustle to get more chairs, and more chairs . . . to accommodate the two hundred parents that showed up to see their "tooth" in the school play.

Perhaps, as educators of the severely and profoundly handicapped individual, we have an obligation to provide those experiences to students, to families, to communities. One child, who is classified trainable mentally impaired, told the staff at the Torrant Center what participating in the Dance for the Handicapped Project meant to him. "I love to dance because I learn who I am." It may be time to share that knowledge with peers, with family, and with the community.

Get in Step with
march
gallop
Tinikling
Rest
Routines
Music
Rhythms
Clap
Mood
Creativity
Accent
Tempo
jump
turn
slide
walk

BIBLIOGRAPHY

Anderson, F. (1978) Fay's Fifth Fifty. Brunswick, GA: F.A.C.T.

Anderson, F. (1979) Fay's Sixth Fifty. Brunswick, GA: F.A.C.T.

Arts Unlimiting. An Art Activity Guide for Teachers of the Severely Handicapped. Indianapolis, IN.

Bailey, J. and Myerson, L. (1970) Effect of vibrary stimulation on a retardate's self-injurious behavior. American Journal of Mental Deficiency. 1, 133-137.

Barringer, M.D., and Kosal-Smither, C. (1985) Really Together Now: A Resource Guide for the Developmentally Disabled. Wayne County Intermediate School District, Michigan.

Bressan, E. (1986), Children's Physical Education: Designed To Make a Difference, JOPERD, 57(2), February, pp 26-29.

Bridges, S. (1980) Movement: Some Ideas for Getting Started. In Readings: Developing Arts Programs for Handicapped Students. Lancaster-Lebanon Intermediate Unit: Arts in Special Education Project of Pennsylvania.

Bright, T., Bittick, K. and Fleeman, B. (1981) Reduction of Self-Injurious Behavior Using Sensory Integration Techniques. American Journal of Occupational Therapy, 35 (3) 167-172.

Brown, CA (1986), Elementary School Dance: Teaching Rhythms and Educational Forms, JOPERD, 57(2), February pp 39-45.

Brown, L., Branston, M.B., Hamre-Nietupski, S. Certo, N. and Gruenewald, L. (1979). A strategy for developing chronologically age-appropriate and functional curricular content for severely handicapped adolescents and young adults. Journal of Special Education. 13, 81-90.

Brown, O. (1979), Square Dancing for Ambulatory S.M.R. Children. In C. Sherrill (Ed.) Creative Arts for the Severely Handicapped. Springfield: Charles Thomas Publishers.

California State Department of Education (1982), Visual and Performing Arts Framework for California Public Schools: Kindergarten Through Grade 12. Sacramento Department of Education.

Canner, N. (1968) . . . a Time to Dance. Boston: Plays, Inc.

Cautela, J. and Groden, J. (1978) Relaxation: A Comprehensive Manual for Adults, Children and Children with Special Needs. Champaign, IL: Research Press Co.

Delaney, W. (1979), Fabrics, Balls & Pillows in Dance and Movement Discovery. In C. Sherrell (Ed.) Creative Arts for the Severely Handicapped, Springfield: Charles Thomas Publishers.

Dunn, . (1982) Pre-Sign Language Motor Skills. Tucson: Communication Skill Builders.

Fink, B. (1979) Relaxation Techniques for Children. Cincinnati: Finler and Kats.

Gilbert, D. and Petroff, J. (1981), Whistlestopping: How to Create a Dance and Music Experience for the Disabled. Seattle: Whistlestop Improvisational Dance Company.

Grady, J. (1986) The Universal Power of the Arts. MEH Bulletin, I (3) 3-8.

International Council on Health, Physical Education and Recreation (1967), ICHPER Book of Worldwide Games and Dances. Washington, D.C.: ICHPER

Jensen, M. and Jensen, C. (1973) Folk Dancing. Provo, UT: Brigham Young University Press.

Jensen, M. and Jensen, C. (1973) Square Dancing. Provo, UT: Brigham Young University Press.

Kern, L., Kogel, R., Dyer, Blew, P. and Fenton, F. (1982). The effects of physical exercise on the self-stimulation and appropriate responding with autistic children. Journal of Autism and Developmental Disabilities, 12, 399-419.

Kinda, C. (1980) Art/Dance Developmental Chart. Paper presented at the International Council for Exceptional Children Convention (58th, Philadelphia, PA, April 1980).

Kogan, S. (1982) Step by Step: A Complete Movement Education Program for Preschool to 6th Grade. Bryon, CA: Front Row Experience.

Michigan Dance Association (1984) The Dance Within: A Pilot Project in Dance and the Handicapped. Lansing, Michigan.

Molyneux, L., Gardner, B., Faby, J., (1985) Act It Out! Deansville, N.Y.: Trellis Publishing.

Musselwhite, C.W. (1986) Adaptive Play for Special Needs Children, San Diego: College Hill Press.

National Committee, Arts and the Handicapped (1980) Arts for Living, Washington, D.C.: John F. Kennedy Center.

National Committee, Arts for Handicapped (1981) Arts for the Severely and Profoundly Handicapped Project. Washington, D.C.: John F. Kennedy Center.

Nuimbolt, W. (1979) Where There's A Will: Adapting Wheel Chair Dance to the Severely Disabled. In C. Sherrell (Ed.) Creative Arts for the Severely Handicapped. Springfield: Charles Thomas Publishers.

Perks, W. (1979) Self-Expression Through the Arts: A Human Right. In C. Sherell's (Ed.) Creative Arts for the Severely Handicapped, Springfield, IL: Charles Thomas, Publisher.

Pesetsky, S. and Burack, S. (1984) Teaching Dance for the Handicapped: A Curriculum Guide. Lansing, Michigan: MI Dance Association.

Quinn, J. (1980), Creative Dance/Movement: In Search of Goals In Readings: Developing Arts Programs for Handicapped Students. Lancaster-Lebanon Intermediate Unit: Arts in Special Education Project of Pennsylvania.

Samuelson, E. (1980) Group Development and Socialization Through Movement. In Readings: Developing Arts Programs for Handicapped Students. Lancaster-Lebanon Intermediate Unit: Arts in Special Education Project of Pennsylvania.

Smith, J. (1986) Keynote address presented at the first general session: Council for Exceptional Children. Presented at the International Convention, Council for Exceptional Children, New Orleans, LA.

Texas Education Agency (1984) Accessible Theatre Arts Programs. Austin, TX: TEA/Division of Curriculum Development.

Virginia State Department of Education (1980) Art and the Handicapped. Richmond, VA: Division of Special Education and Support Services.

ACKNOWLEDGEMENTS

Several individuals assisted in the completion of this resource manual. Professionally, thanks go to Kathleen Boyce and Nancy Joseph of the FAB Conservatory for Therapeutic and Performing Arts for allowing the suthor to participate on a volunteer basis in their dance program for the handicapped. Gratitude is also extended to the Michigan Dance Association for providing access to their staff at the Torrant Center in Jackson, Michigan. The Texas Edcational Agency deserves a special acknowledgement for allowing the reproduction of their noncopyrighted graphics that accompany the introduction of each of the teaching units.

Chris Kosal-Smither of Moses Field Center in Detroit, Michigan willingly implemented the concept of the dance club in that school setting. The author will forever be in her debt for field-testing many of the activities in this manual. Dr. Catherine Liesman of Developmental Centers, Inc. in Detroit has worked with the author for the past five years perfecting the creative movement experiences for severely and profoundly handicapped students. Her expertise was much appreciated.

On a personal note, the author would like to express love and appreciation to Jeff and Lindsay Barringer, for their support and ability to listen to the "Huk'lau" (among many others) for over one hundred times.

And to Char Davis, typist, paster, and friend, thanks for sticking with this project.